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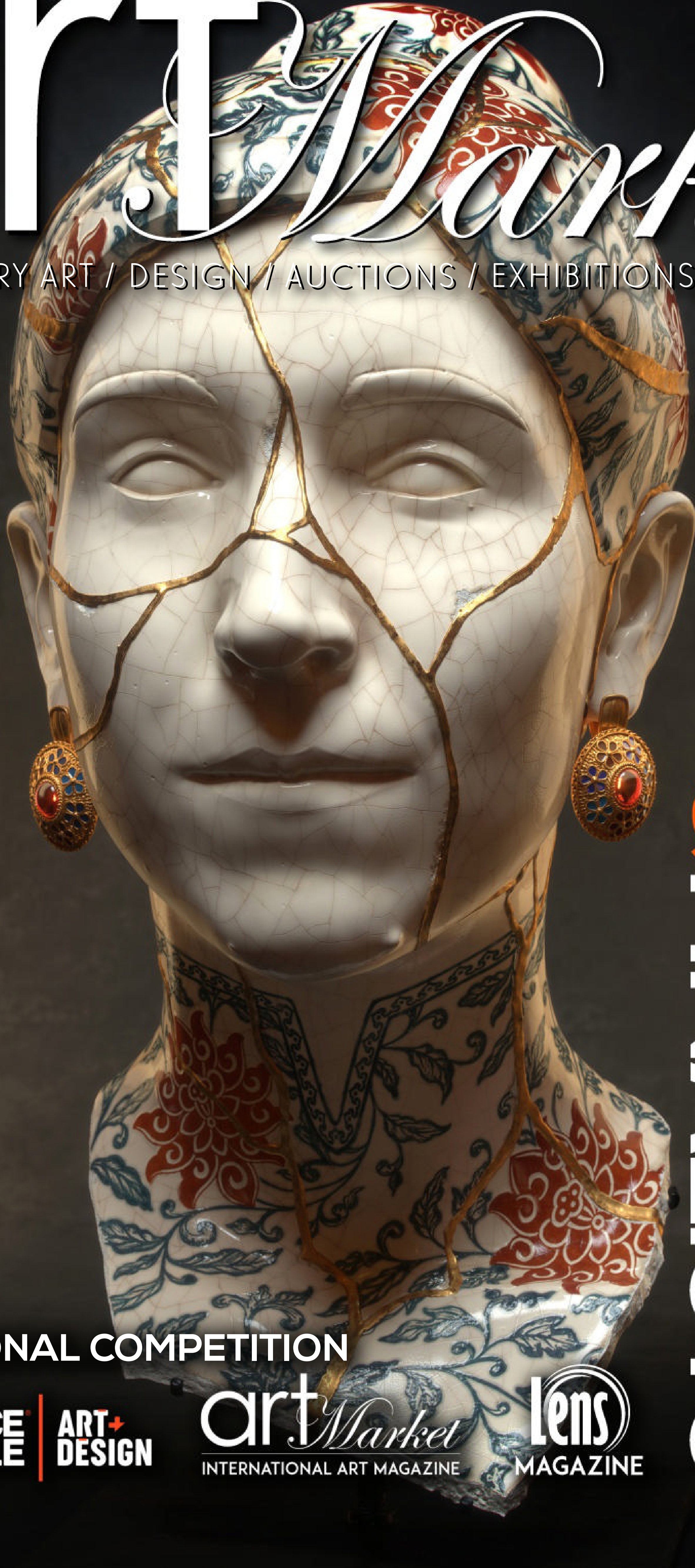

WINNER & FINALISTS

INTERNATIONAL COMPETITION

FLORENCE BIENNALE | ART+ DESIGN

art Market
INTERNATIONAL ART MAGAZINE

Lens
MAGAZINE

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artMarket
INTERNATIONAL ART MAGAZINE

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ON THE COVER

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3D artwork. See the exclusive interview with the international competition's winner, Jean-Michel Bihorel, on page 12.

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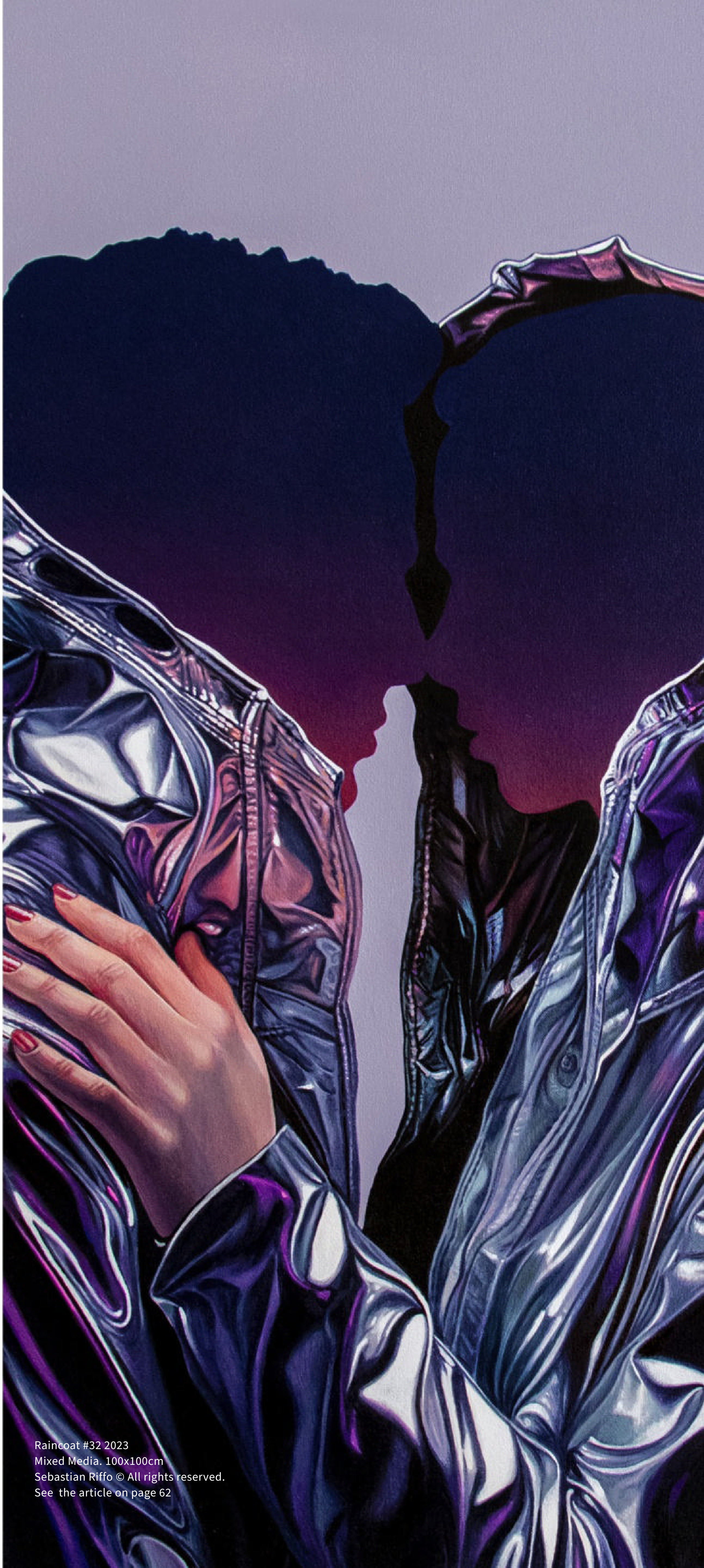
Dafna Navarro, CEO and Founder, Art Market Magazine. Curator and art appraisals, Editor in Chief at Art Market Magazine.

Dafna Navarro is a known figure in the international art world as the Founder, CEO & Editor-Chief of two leading international Art & Photography Magazines, Art Market Magazine and Lens Magazine.

Navarro is an Israeli - Spanish citizen, born in Jerusalem and lives in Tel Aviv, Israel. Her education started at Technion University, studying interior design followed by general design studies with the artist Ilana Goor. She later obtained a diploma in curatorial studies and art appraisals.
Dafna has lectured at visual art and design academies with years of experience working in advertising and media.

Navarro serves on the Jury Panel of International respectable Art & Photography competitions, Including The '**GOLD LIST**' Special Edition, Featuring Top Contemporary Artists of Today,
The international competition, a unique collaboration by **Art Market Magazine**, **Lens Magazine**, and **XIII Florence Biennale** 2021.
On the jury panel of the international competition 2018 "Portrait of Humanity" runs by 1854 Media, the British Journal of Photography publisher, together with Magnum Photos.

Navarro is also the Founder, CEO, and Chief Director at the **Israeli Art Market** online gallery.



Raincoat #32 2023
Mixed Media. 100x100cm
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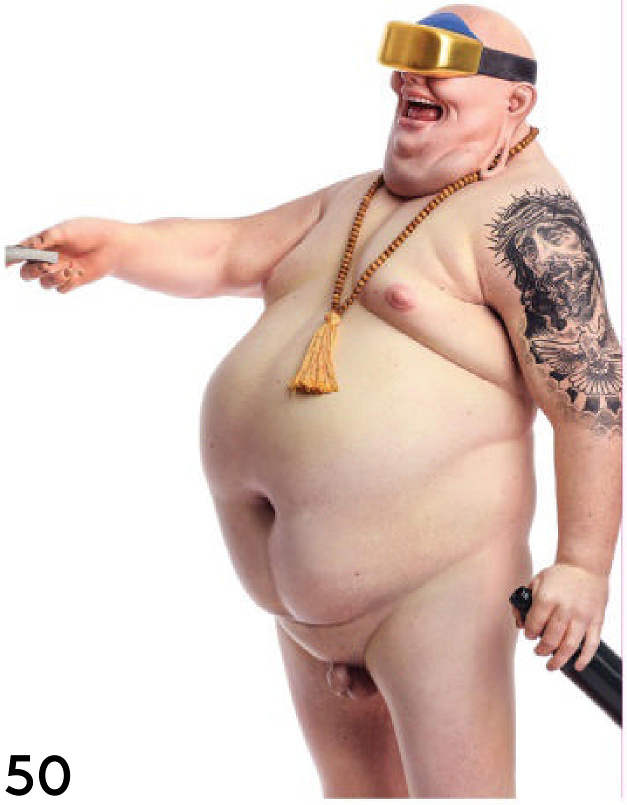

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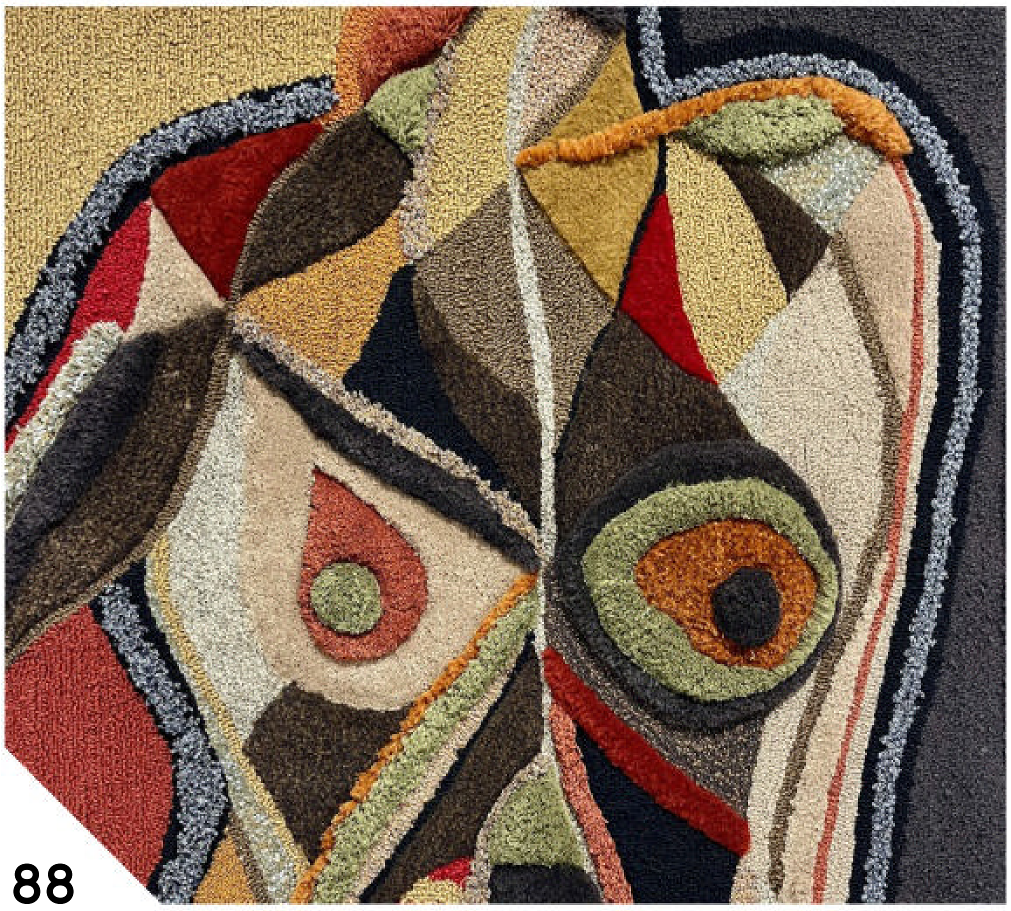

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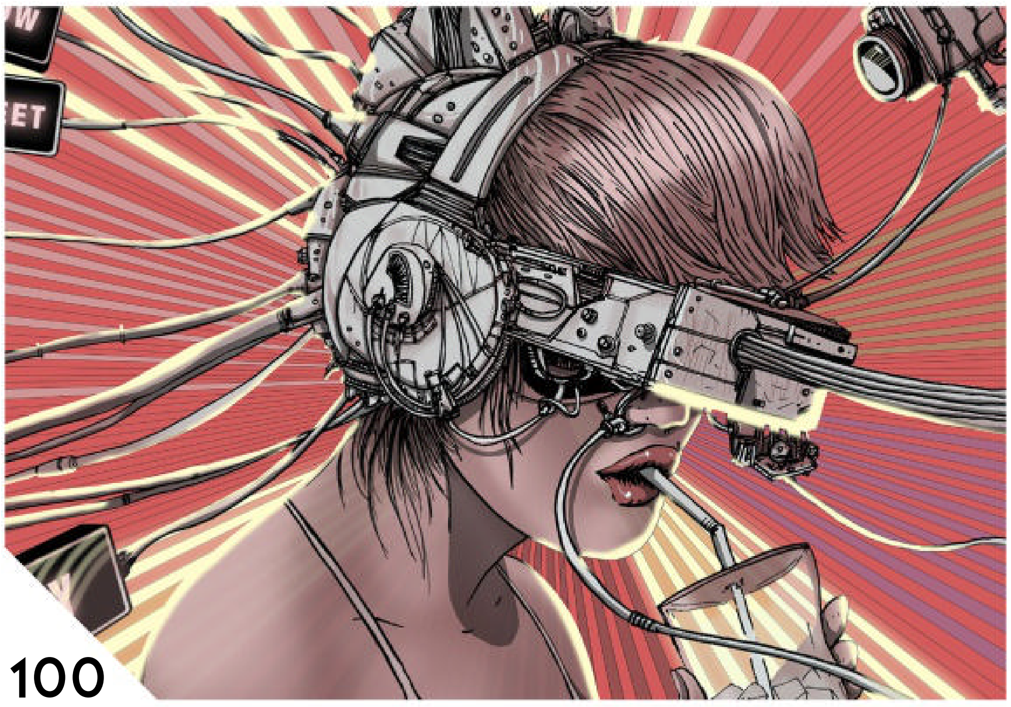

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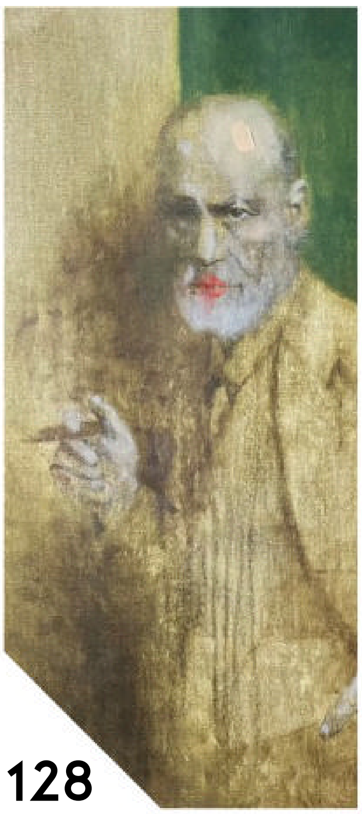

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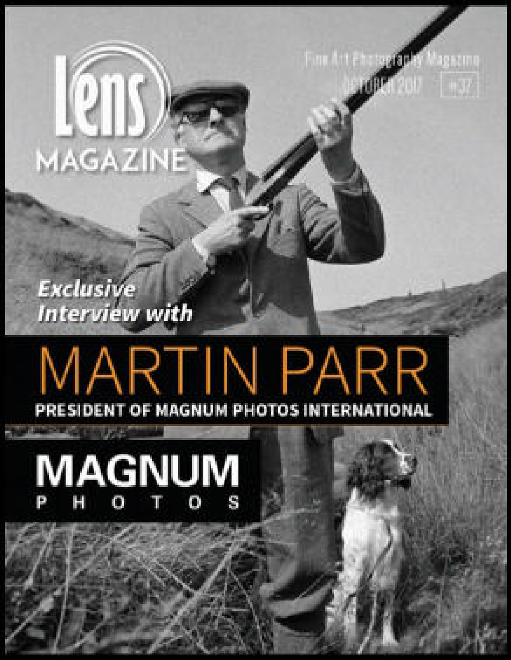
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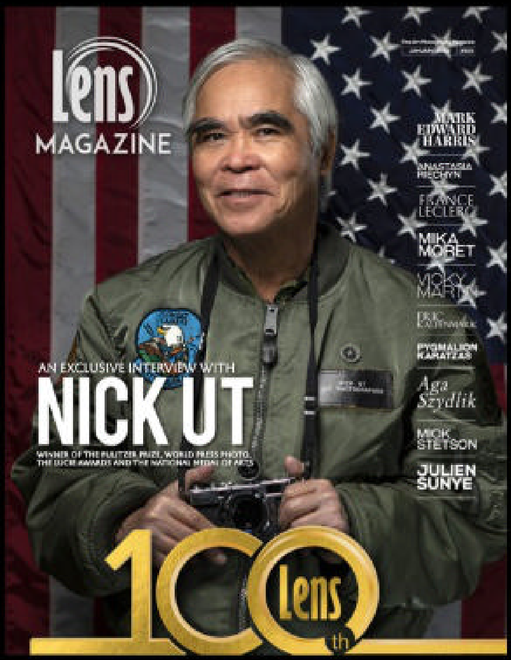
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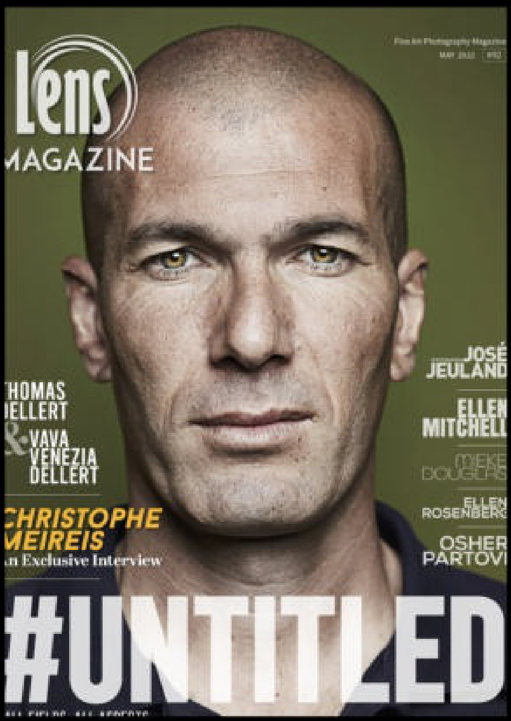
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Individual and Collective Identities in Contemporary Art and Design

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INDIVIDUAL AND COLLECTIVE IDENTITIES IN CONTEMPORARY ART AND DESIGN.
14 - 22 OCTOBER 2023 | FORTEZZA DA BASSO, FLORENCE, ITALY

XIV FLORENCE BIENNALE

We are glad to announce the winners and finalists of the ART category of the International Open Call Competition. A collaboration of Florence Biennale, Art Market Magazine, and Lens Magazine.

Artists and photographers participating in the competition were invited to interpret the theme of the XIV Florence Biennale, which will be held from 14 to 22 October 2021 at Fortezza da Basso in Florence, Italy:

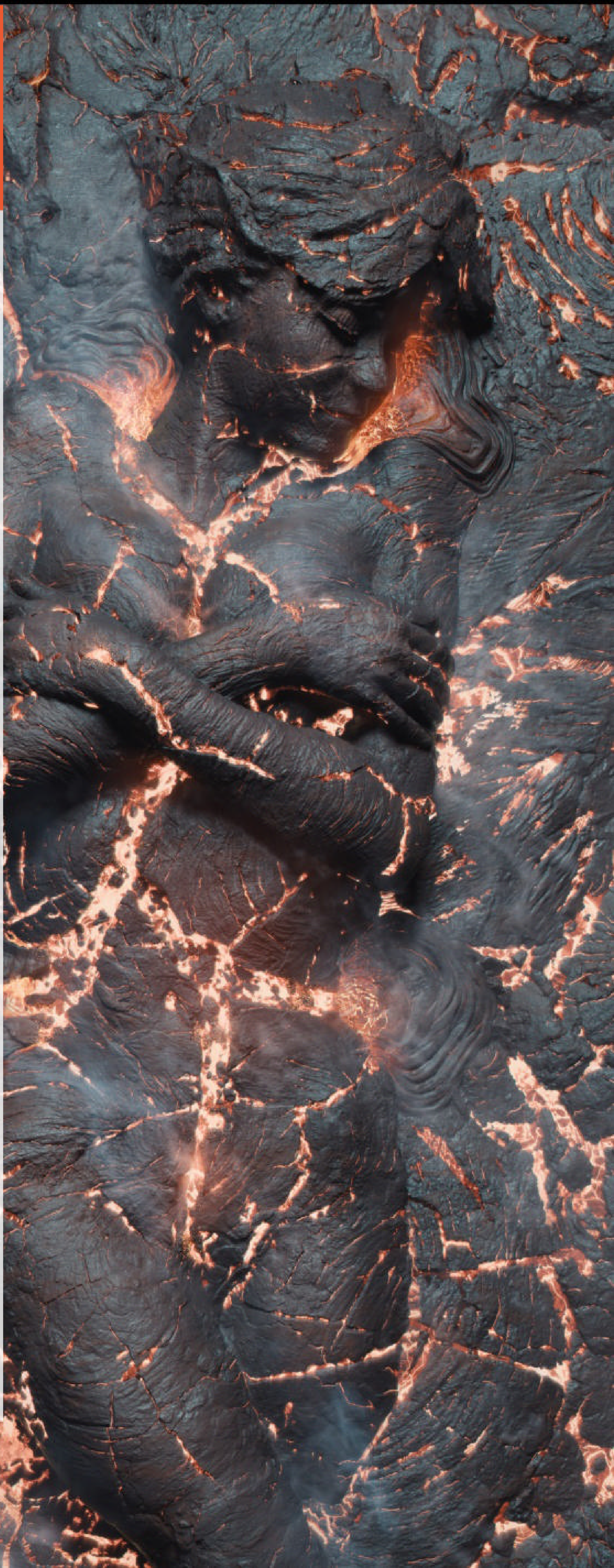
"I AM YOU"
INDIVIDUAL AND COLLECTIVE IDENTITIES IN CONTEMPORARY ART AND DESIGN.

The contest winners' works will be used for the integrated communication of the event (mass media, internet, outdoor advertising, etc.) and exhibited in a dedicated space within the XIV Florence Biennale, while the finalists' works will be projected in rotation within the same space. The winners will also receive the Guests of Honour recognition during the event.

WINNER & FINALISTS

WINNER | ART | JEAN-MICHEL BIHOREL

FINALISTS | HÉCTOR ACEVEDO | GIOVANNI GELLONA | ARLEN KESHISHIAN | CHOEN LEE | KRISTINE NARVIDA | DANIEL PAUL | SEBASTIAN RIFFO | SAMANEH VEJDAN & MINA RASTGARTALAB TABRIZI | JULES VISSERS



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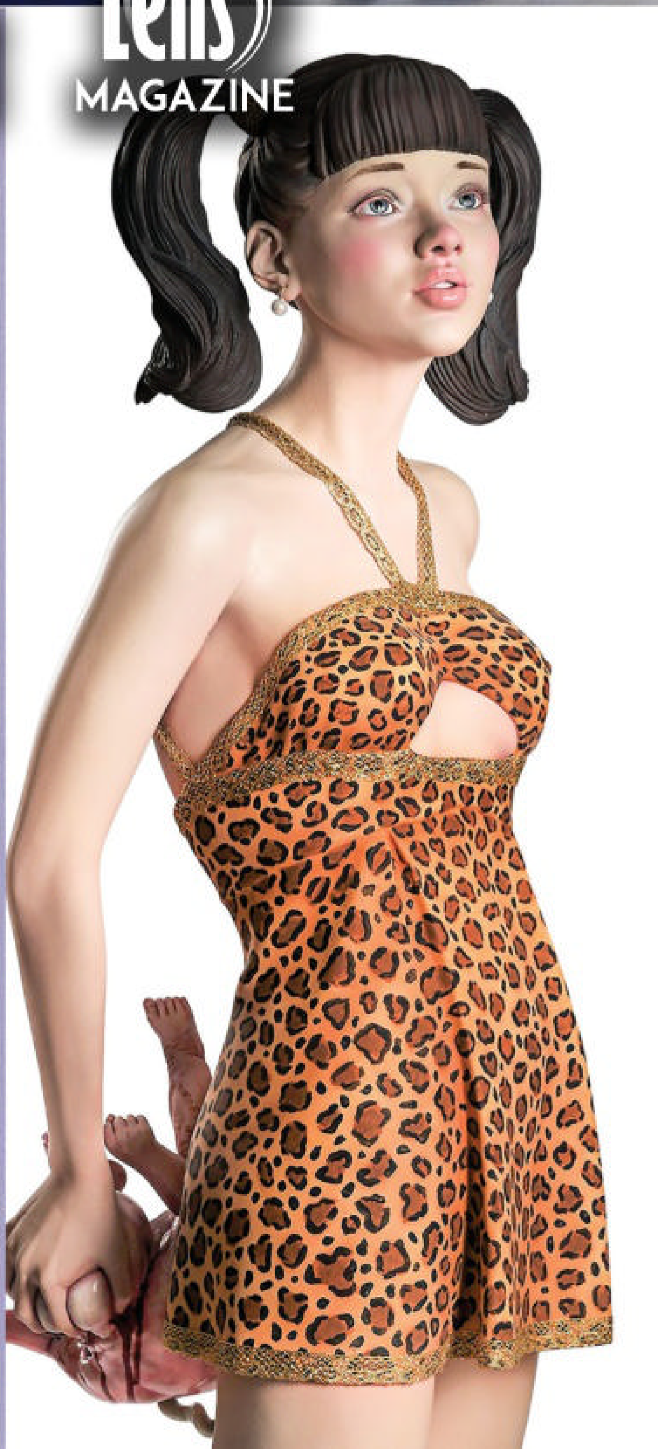

WINNER &FINALISTS

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A WORLD OF FANTASY & INHERENT BEAUTY

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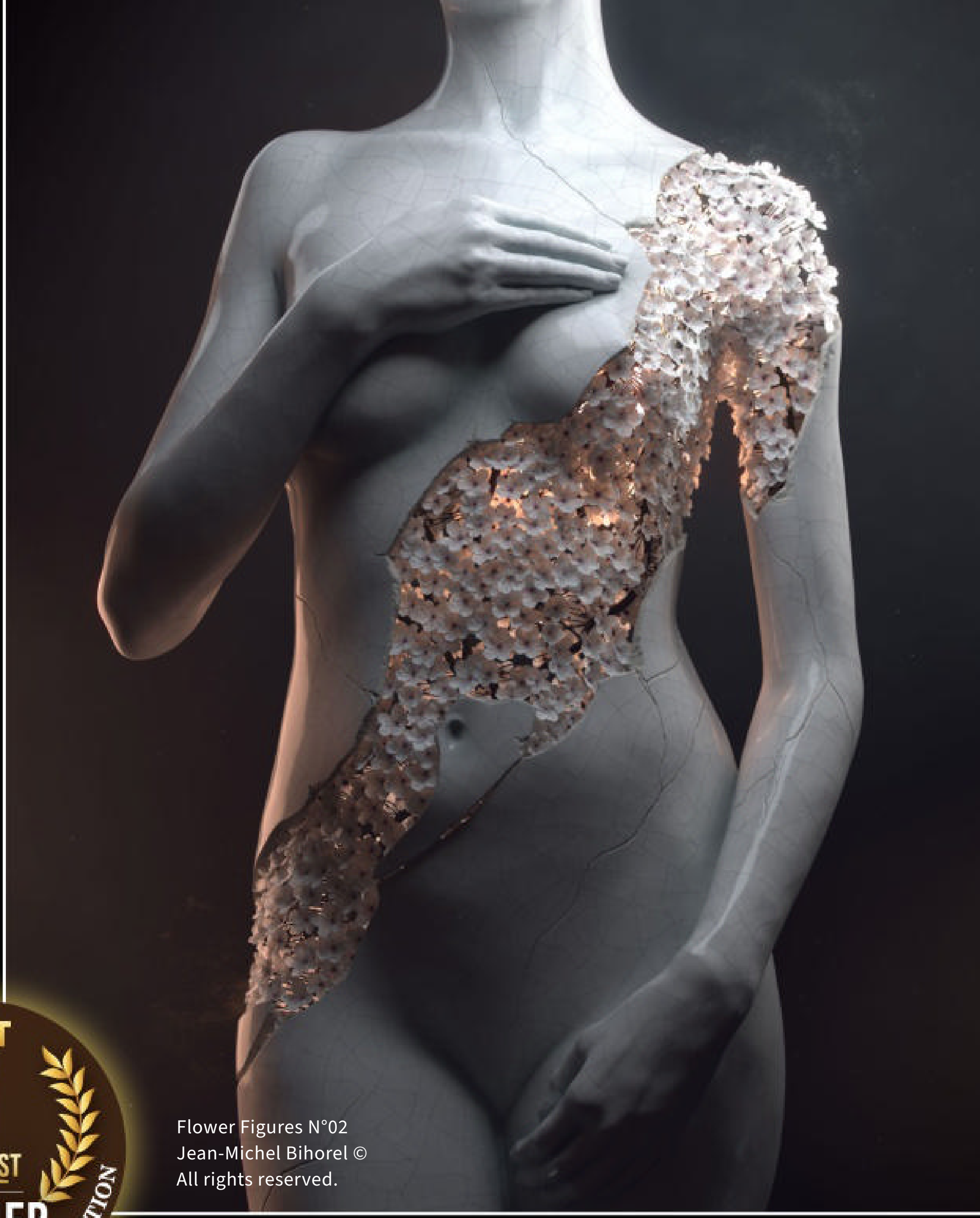

Flower Figures N°02
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ART 1ST WINNER INTERNATIONAL COMPETITION

AN EXCLUSIVE INTERVIEW WITH JEAN-MICHEL BIHOREL

It's a great pleasure to feature an exclusive interview with Jean-Michel Bihorel, the 1st Place Winner at the International Competition, a collaboration of the Florence Biennale, Art Market Magazine, and Lens Magazine.

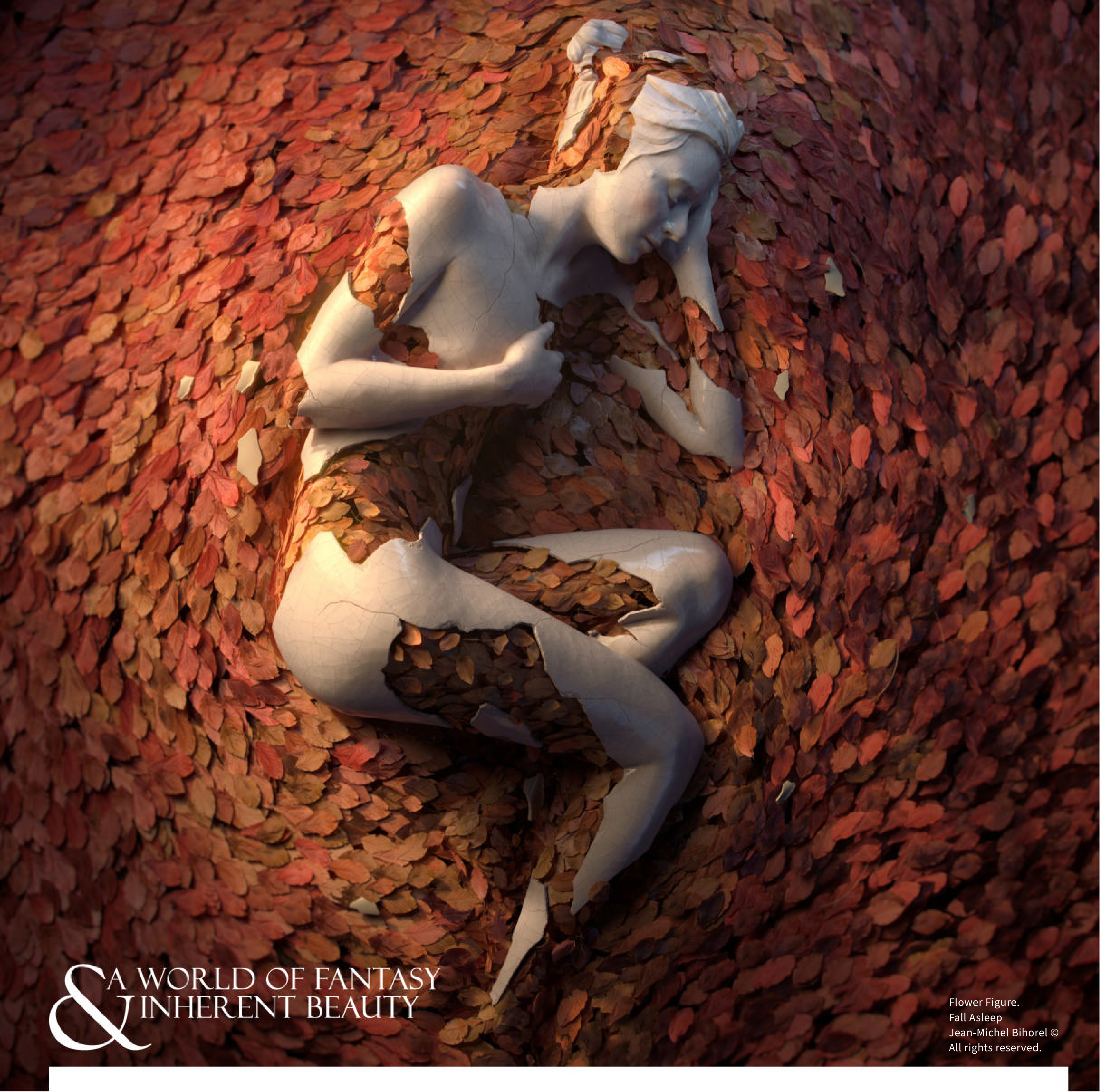
Jean-Michel Bihorel (born in France in 1988) is a digital artist. He has been doing digitally generated pictures since 2008 after finishing his studies at an animation school in France.

At the beginning of his artistic journey, he worked for movies and commercials, doing special effects and fully 3D animated visuals. This led him to work for famous brands and feature films. The demanding production environment allowed him to sharpen his taste for detailed and photorealistic images.

Jean-Michel indeed initiated his own artistic approach back in 2016. This is the period he took to master the technical aspects of the digital medium and the maturation necessary for the emergence of subjects that touched him.

Child of two artists using traditional supports, he has permanently been attached to the beauty of the material, the gesture, and, more generally, to a certain figurative realism in art.

As a child of the digital generation, he fully embraces this medium with infinite potential, which offers complete freedom of expression.



Flower Figure.
Fall Asleep
Jean-Michel Bihorel ©
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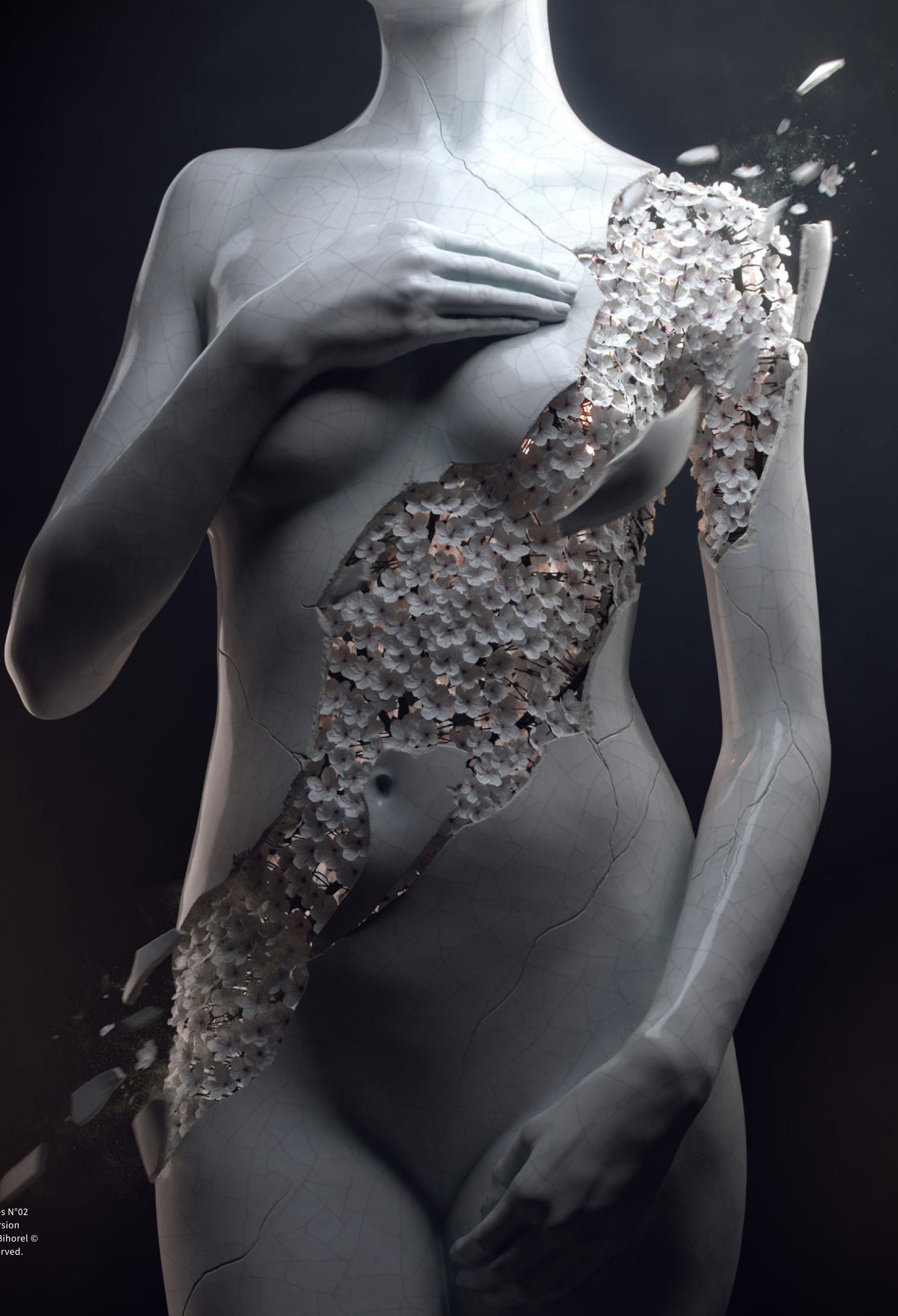
A WORLD OF FANTASY & INHERENT BEAUTY

Bihorel always ensures that the digital side of his artworks differs from what characterizes them in the first place. Building a 3D picture requires much technical knowledge and can quickly look dull. So many steps are involved in creating the final picture's workflow, and the artist must have a clear view of his goals. Also, where most traditional artists try to get perfect control over reality, a digital artist fights against the digital perfection of 3D imagery, always adding some imperfections to get nearer to what makes a subject real and profound. His artistic approach leads him to anchor his images in visual realism.

Jean-Michel aspires to link the contemporary medium and the traditional know-how he was brought up with. This mainly involves reproducing the look of traditional materials and details to give visual plausibility to dreamlike subjects. It also involves engaging with lighting to enhance the perception of the volumes and the different properties of the material to make them almost graspable. Although virtual, his subjects always have an aesthetic that could be described as classic. With his artworks, Jean-Michel Bihorel always walks on a thin line between classical and supernatural.



Flower Figures N°02
Exploding Version
Jean-Michel Bihorel ©
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AN EXCLUSIVE INTERVIEW WITH JEAN-MICHEL BIHOREL

BY ARIEL SU

Project:
Sentimental Memories.
Jean-Michel Bihorel ©
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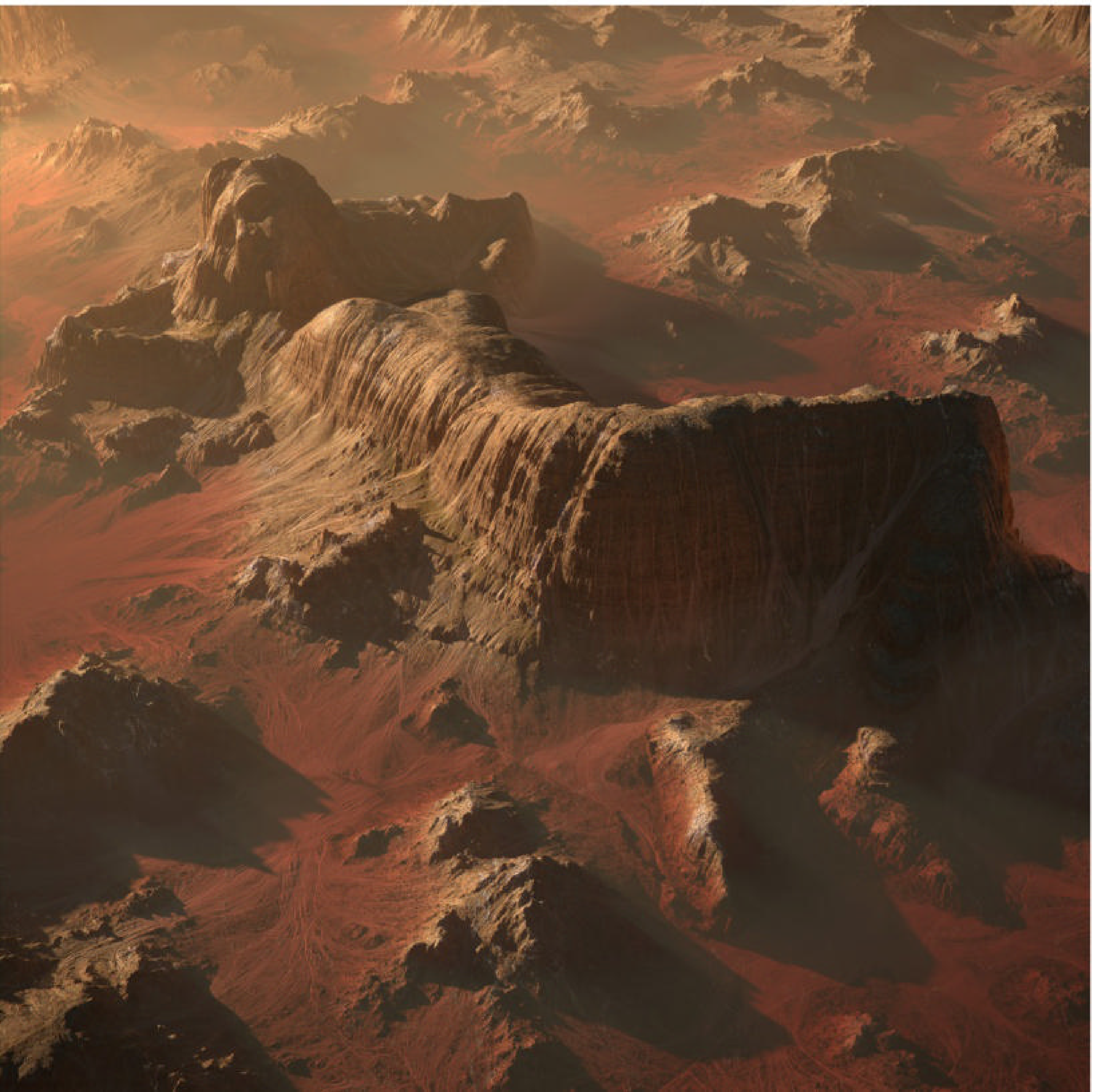
ART MARKET MAGAZINE: **Dear Jean-Michel, Thank you for this interview, and congratulations on winning first place in the international competition.**
Please share the background of your artistic journey. From a deep search of your artistic knowledge, we understand you grew up in a creative digital environment. Can you tell us more about it? What kind of work did your parents do?

JEAN-MICHEL BIHOREL:
Many thanks for this interview!
I am delighted to have won first place in this international competition. Let's discuss a bit about my background and the factors that have brought me here today.
Both of my parents are traditional artists. They met at the School of Fine Arts in France, which greatly influenced their artistic paths.

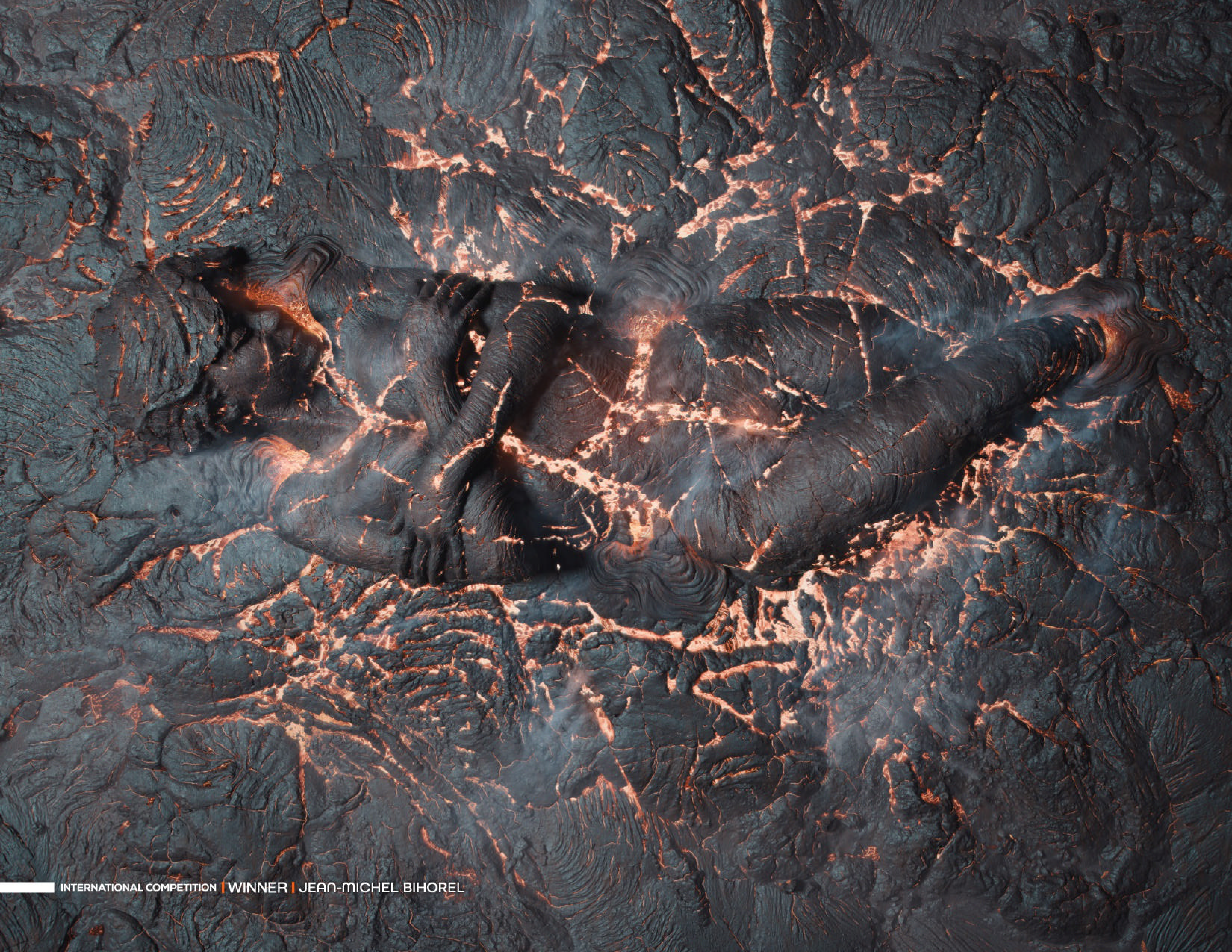


My mother, Sandrine Bihorel Hauquiert, has explored various mediums throughout her artistic career.

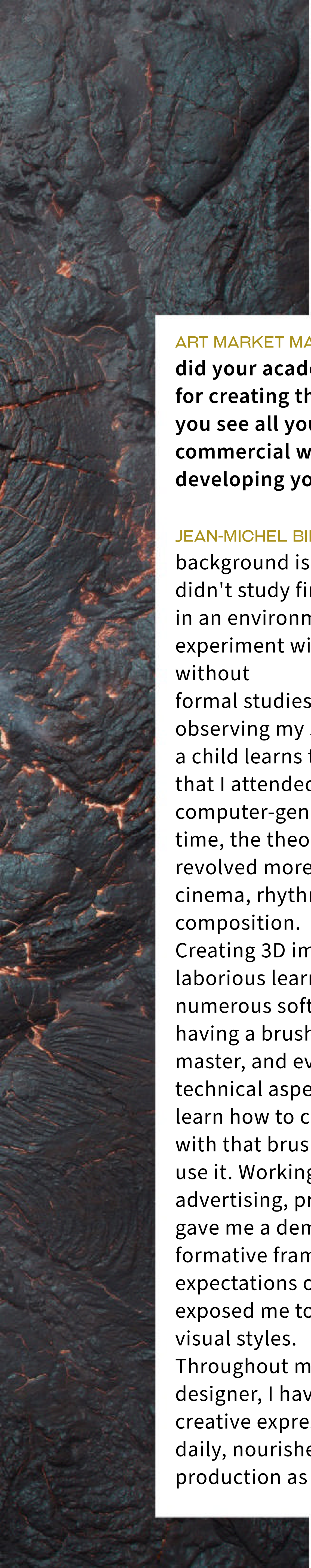
In fact, she constantly evolves in her creative expression through different practices and materials. Her work primarily revolves around ornamentation. She often explores motifs inspired by diverse ethnicities, combined with her love for floral ornament. The relationship with materials plays a crucial role in the composition of her artworks. In the early stages of her career, she worked extensively with clay and inks. Today, she focuses on working with textile fibers.

On the other hand, my father, François Bihorel, is a painter who considers himself an "adventurer painter" due to his preference for plein-air painting. He travels the world, always carrying his pencils and brushes. He frequently creates his images in small formats entirely outdoors, from painting to framing, and often exhibits and sells them outdoors throughout his journey. His approach to painting is quite distinct from the traditional studio painter who showcases their works in galleries, although he has also experienced phases of creating in that manner throughout his artistic life. Human interaction and exploring his environment are vital aspects of his creative process.

Together, my parents have cultivated a rich artistic atmosphere, they never forced my sisters or me into learning art, but their individual approaches have greatly influenced my own artistic journey.



INTERNATIONAL COMPETITION | WINNER | JEAN-MICHEL BIHOREL



Left:
Project: Sentimental Memories. #6
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Right: Flower Figure #03
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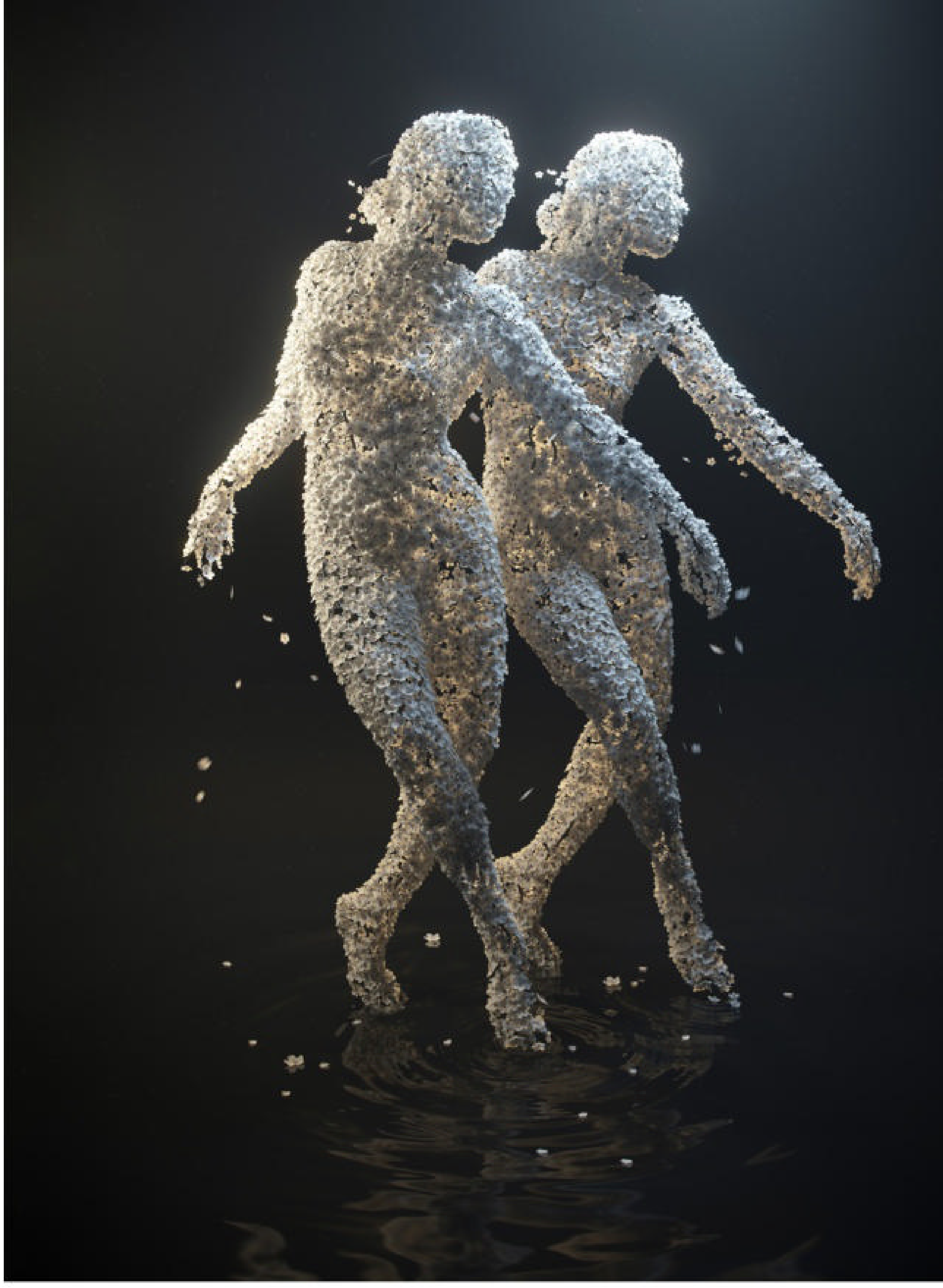


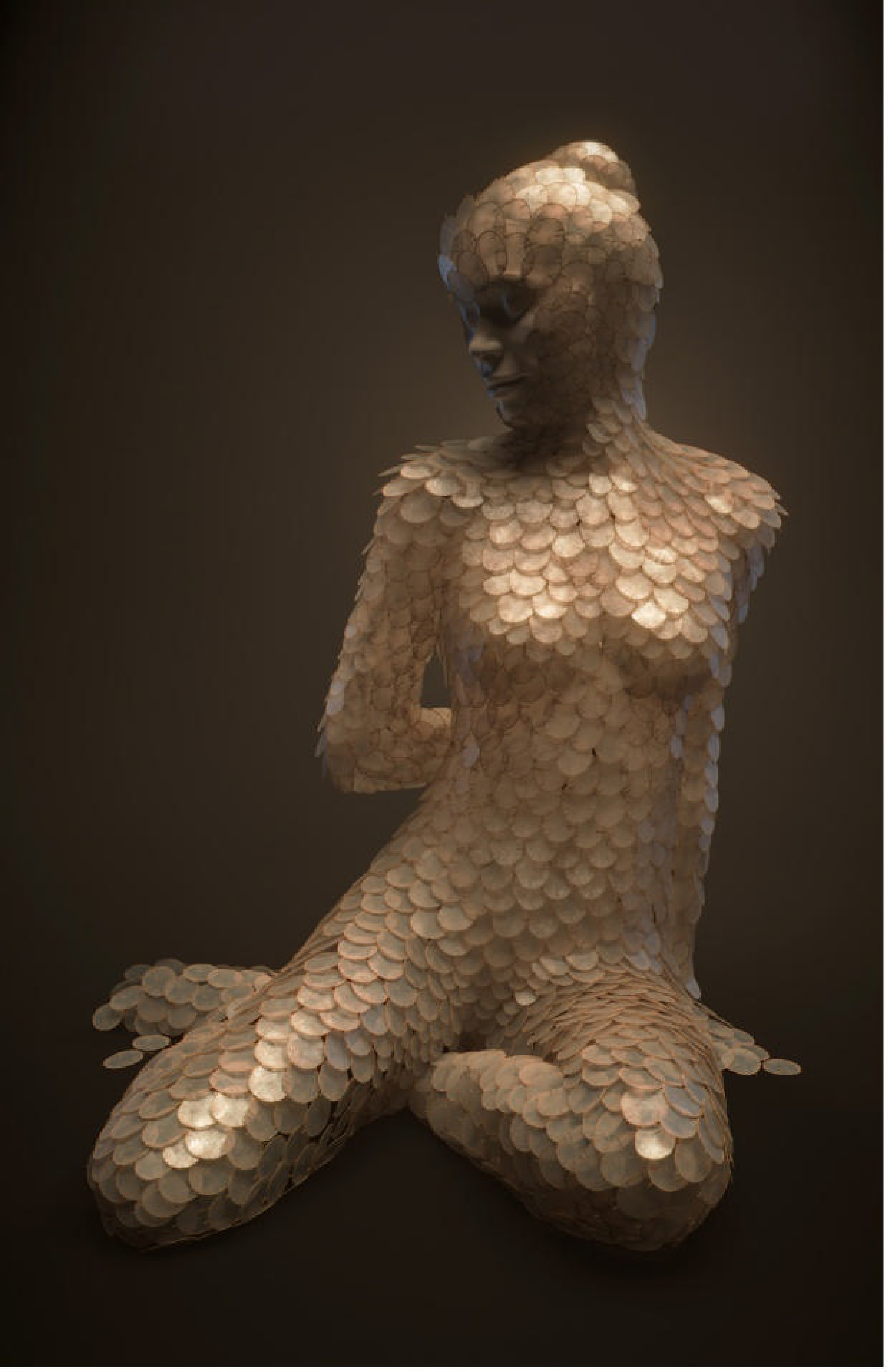
ART MARKET MAGAZINE: **What benefits did your academic studies give you for creating these 3D artworks, and do you see all your experience in film and commercial work as essential for developing your current artistic style?**

JEAN-MICHEL BIHOREL: My artistic background isn't truly academic as I didn't study fine arts myself. I grew up in an environment where it was easy to experiment with crayons, paint, or clay without formal studies. So, I learned by observing my surroundings, much like a child learns to speak. It was only later that I attended a school that taught computer-generated animation. At that time, the theoretical knowledge revolved more around the history of cinema, rhythm, and framing composition.

Creating 3D images requires a rather laborious learning process involving numerous software programs. It's like having a brush that takes a few years to master, and even then, it's just the technical aspect. One still needs to learn how to create beautiful things with that brush once one knows how to use it. Working ten years on advertising, print, and film projects gave me a demanding and highly formative framework. Meeting the expectations of clients and directors exposed me to various techniques and visual styles.

Throughout my career as a graphic designer, I have preserved a personal creative expression, which refines itself daily, nourished by the realms of production as much as the world of art.

A WORLD OF FANTASY & INHERENT BEAUTY



Flower Figures. #5
Jean-Michel Bihorel ©
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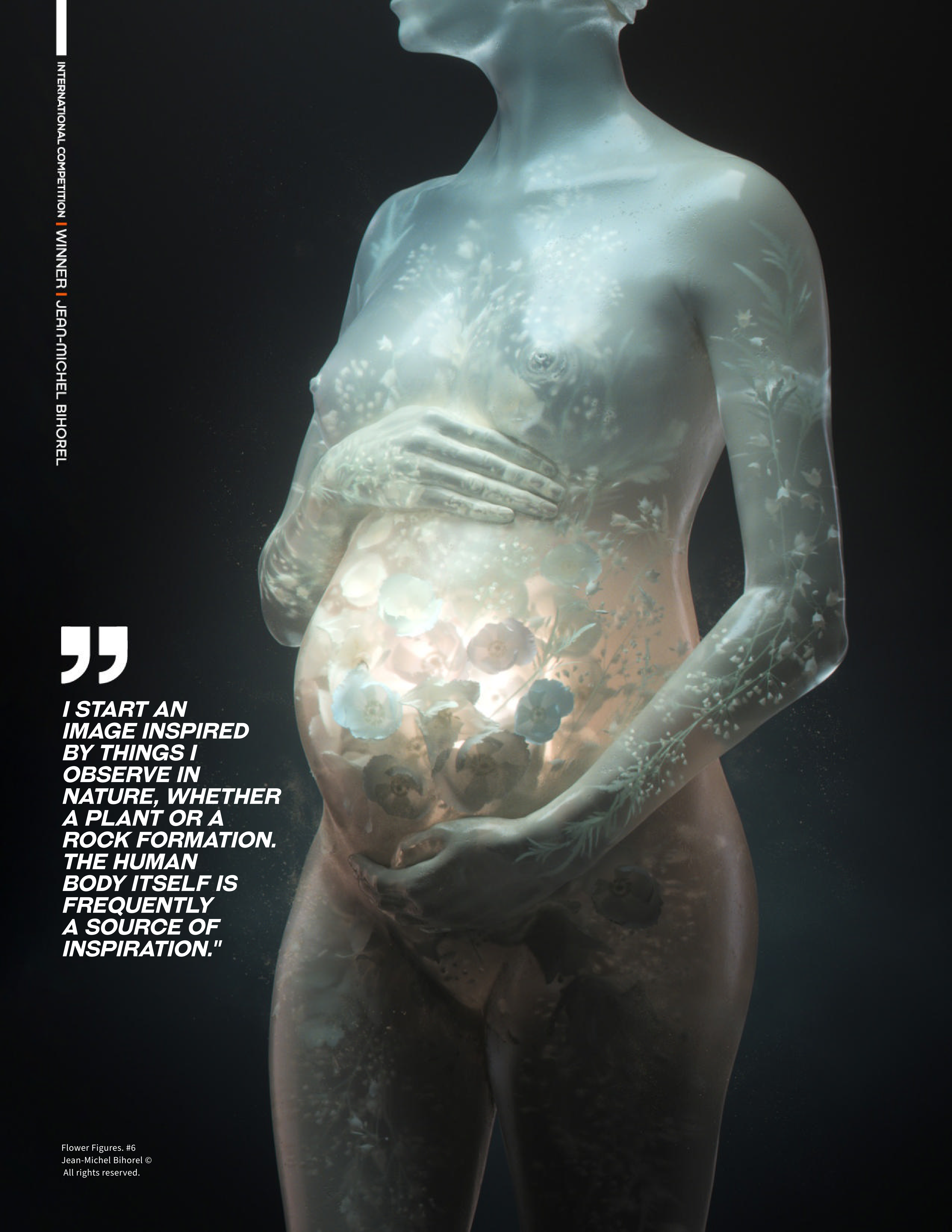
> **_” FINDING JOY IN THE CREATIVE PROCESS IS ESSENTIAL, AS MAKING A LIVING SOLELY FROM ART CAN BE CHALLENGING. IF YOU OVERTHINK OR TRY TOO HARD TO PLEASE OTHERS, YOU MIGHT SUPPRESS WHAT MAKES YOU UNIQUE AND ORIGINAL."_**

Today, I also teach computer-generated image creation at a school I co-founded with colleagues. Teaching, research, and creation are three domains that mutually stimulate each other, and I appreciate the balance that this position provides.
I believe that a thorough mastery of the tool offers true freedom of expression. In the case of 3D, due to the complexity of the medium, it can take a significant amount of time before one can forget about the tool and focus on the substance,
In a way, I have a somewhat academic and traditional approach to image creation. I believe in first mastering the tools and rules before being able to fully express oneself. At least, these are necessary conditions for the type of images I produce.

ART MARKET MAGAZINE: **Is it correct to describe your work as inspiring and empowering the feminine aspect with a unique link to nature?**

JEAN-MICHEL BIHOREL: Absolutely. I often represent the female body in my artwork. I strive to maintain a sense of modesty and elegance in portraying these bodies. They almost resemble classical painting, but always with a modern twist inherent to my medium. Furthermore, I consistently aim to convey positive emotions. I believe that art can have healing power over the viewer, which is why I endeavor to communicate a message of strength and tenderness. The connection to nature and natural materials feels quite intrinsic when seeking well-being. Incorporating elements inspired by nature in my work allows for a harmonious balance and a sense of grounding. Nature offers an inherent beauty and serenity in the textures, colors, and organic forms. By embracing these aspects, I aim to create artwork that resonates with a more profound sense of tranquility and connection to the world around us. Despite their surreal nature, my images retain realism through the choice of materials and lighting, creating the impression that the subject could have been photographed. This helps the viewer connect with the image's subject and establish a deeper connection. It's challenging since anything is possible in 3D, requiring a specific discipline to avoid straying too far from the intended vision.



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I START AN IMAGE INSPIRED BY THINGS I OBSERVE IN NATURE, WHETHER A PLANT OR A ROCK FORMATION. THE HUMAN BODY ITSELF IS FREQUENTLY A SOURCE OF INSPIRATION."

Flower Figures. #6
Jean-Michel Bihorel ©
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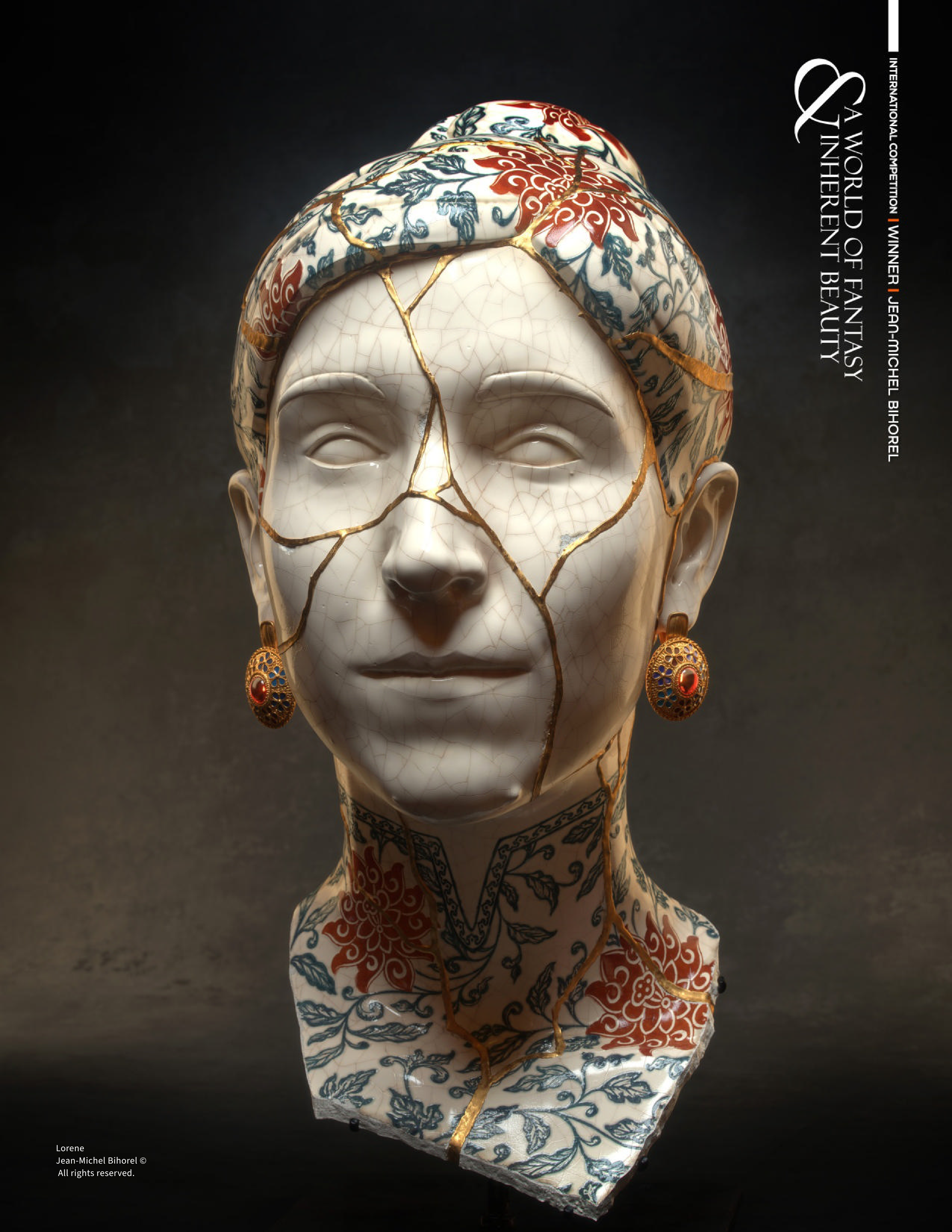

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ART MARKET MAGAZINE:

Let's talk about your unique technique. Please tell us about the entire work process, from the step of the idea until the final outcome. First, where does the inspiration come from?

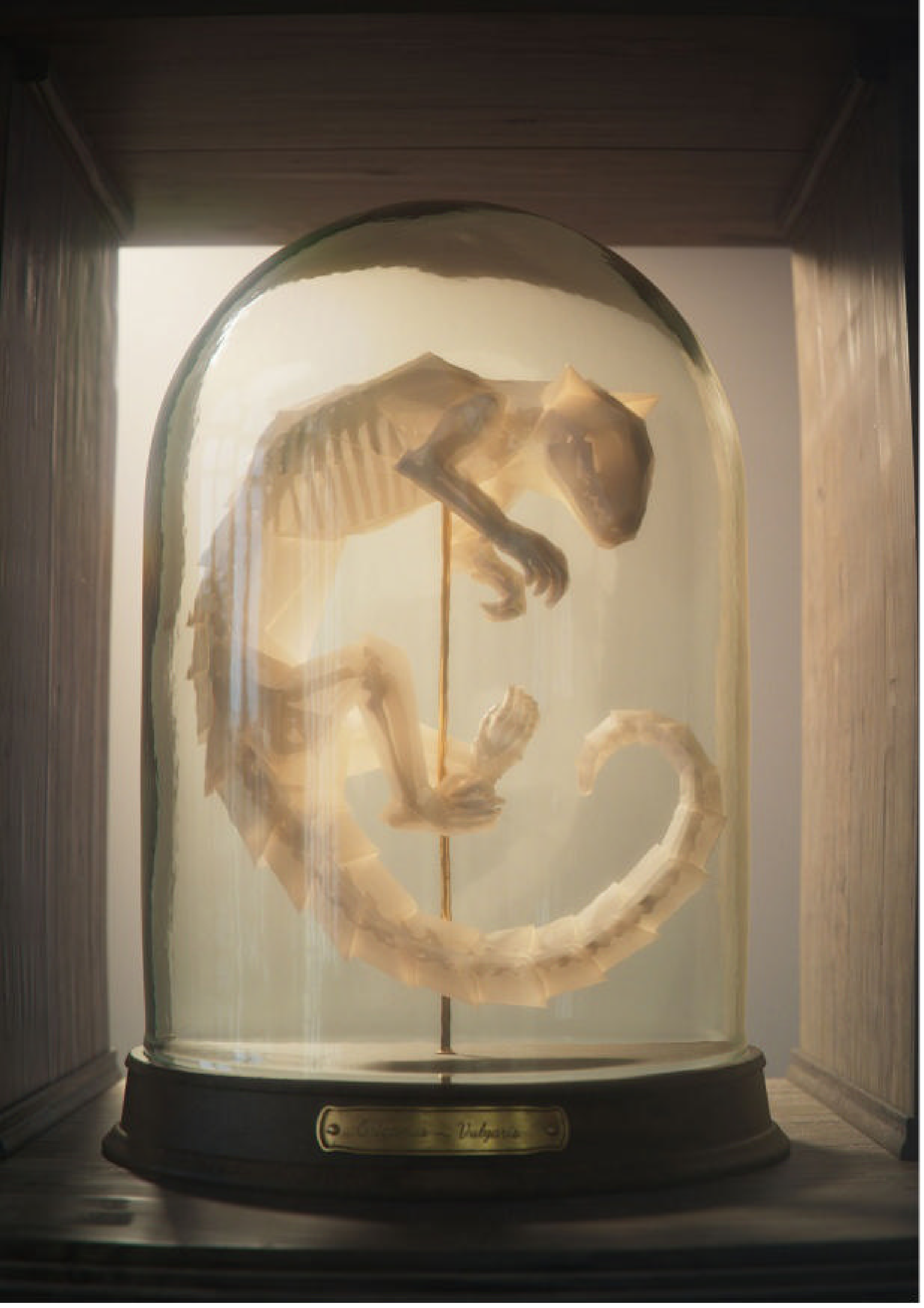
JEAN-MICHEL BIHOREL:

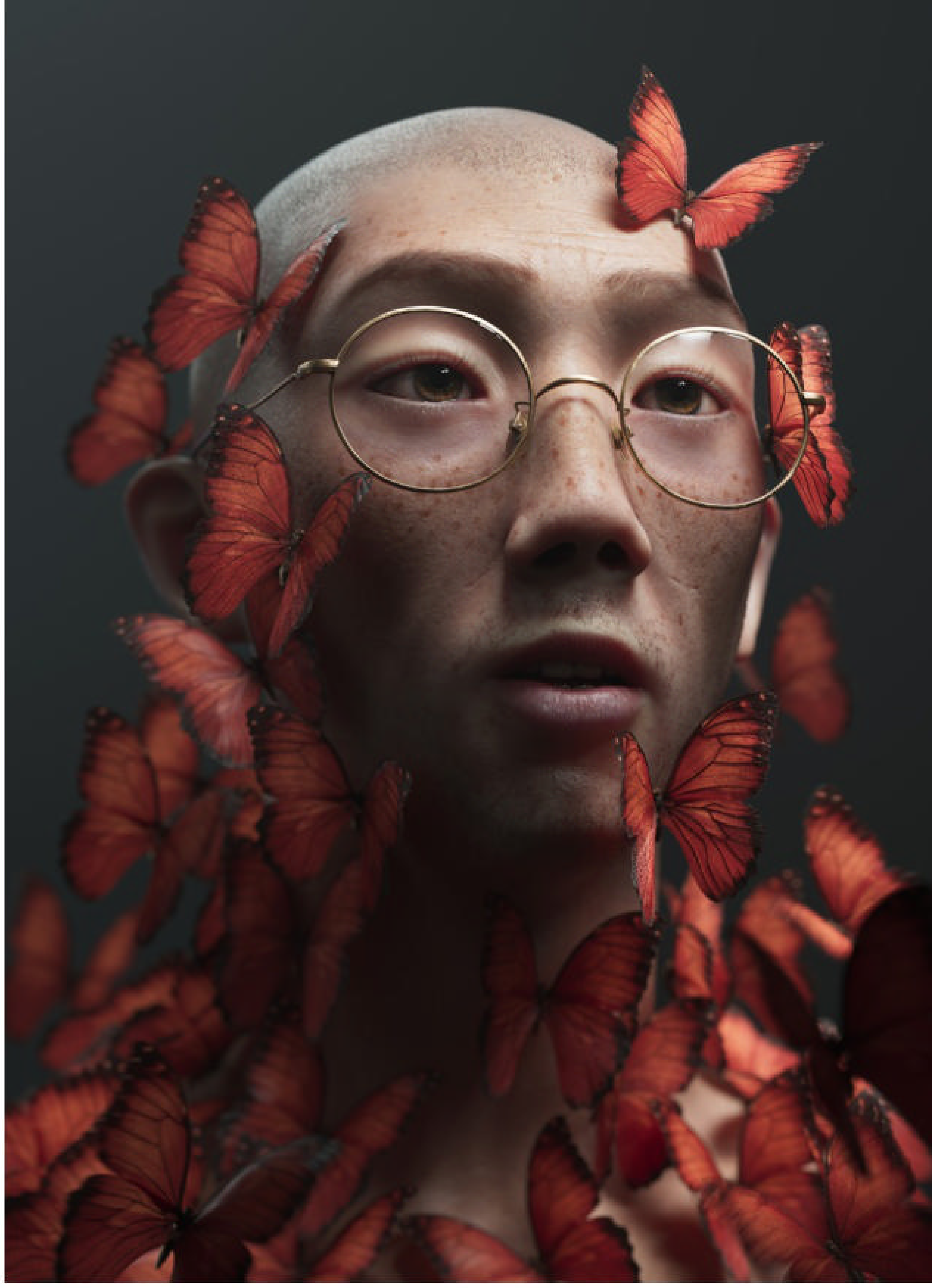
Inspiration can come from various sources. Often, I start an image inspired by things I observe in nature, whether a plant or a rock formation. The human body itself is frequently a source of inspiration.
The beauty of its forms sparks the desire to create images. The visual concept often emerges before the message in my artwork. In fact, I don't attempt to impose a specific message through my art; instead,
I strive to evoke an emotion that will resonate differently with each person viewing the artwork.
As I mentioned earlier, creating computer-generated images requires a solid technical foundation.
Sometimes, discovering a new tool or technique inspires me to explore new artistic territories. It's akin to a sculptor transitioning from working with marble to working with clay; the new medium opens up new realms of artistic exploration. The same principle applies to computer-generated art.

ART MARKET MAGAZINE: **Can you tell us about the workflow? Do you create sketches before starting the work on the main project?**

JEAN-MICHEL BIHOREL:

My creative process varies for almost each of my projects. Sometimes, I envision the image in my mind from the beginning and start building it directly in 3D. Unlike a sculptor who is bound by the irreversible nature of materials, in 3D, we can construct and deconstruct at will.





This makes 3D tools an excellent tool for conceptualization, just like drawing. I still occasionally create preparatory sketches to brainstorm on paper before embarking on a sculpting task because facing a blank screen can intensify the fear of the blank page. However, capturing the essence of my images in drawings can be challenging as lights and materials often play a significant role in the composition of my images, and experimenting with them in 2D is time-consuming. When I start a project, I usually begin with a photo session with my favorite model. We explore different poses while considering the primary emotion I want to convey. Then, the process of 3D scanning and sculpting of the human subject begins, followed by refining the sculpture through retouching. Next, I work on creating the environment surrounding the subject. After that, I focus on creating the materials and lighting the final image.

ART MARKET MAGAZINE:

What software do you use for your work? What is the importance of post-processing in your art?

JEAN-MICHEL BIHOREL:

I use more than ten different software to create my pictures. From sculpting software to texturing and then lighting software. I don't want to submerge you with a list of technical stuff, but I can name a few (Capturing Reality, Zbrush, Substance Painter, Maya, Houdini, Guerilla Render, Nuke, Photoshop…).
I don't think the term post-processing applies in my case because the image is completely created digitally. The post process is actually the whole process in my case! For someone without experience in computer-generated images, you can picture a sculpting workshop inside the computer.
I start by sculpting an actual 3D model around which I can turn a camera. Then I paint color and physical properties to make it look like wood, ceramic, or metal.
Then I can place lights as if I was on a stage. I chose a camera angle and shoot my pictures or film and create an animation.

Top Left:
Origamus Vulgaris
Jean-Michel Bihorel ©
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Top Right:
Peaceful red
Jean-Michel Bihorel ©
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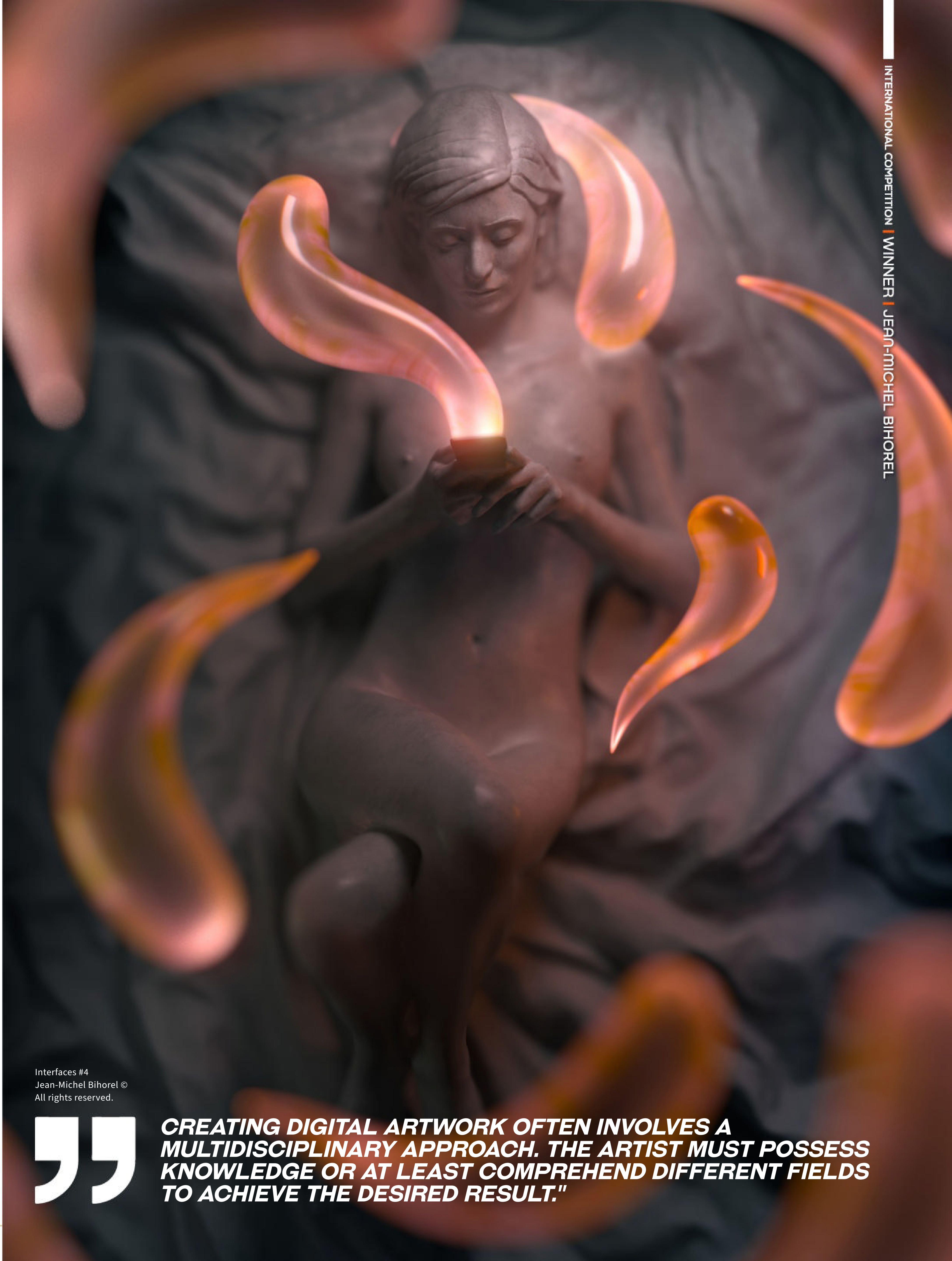

Interfaces #4
Jean-Michel Bihorel ©
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> **CREATING DIGITAL ARTWORK OFTEN INVOLVES A MULTIDISCIPLINARY APPROACH. THE ARTIST MUST POSSESS KNOWLEDGE OR AT LEAST COMPREHEND DIFFERENT FIELDS TO ACHIEVE THE DESIRED RESULT."**

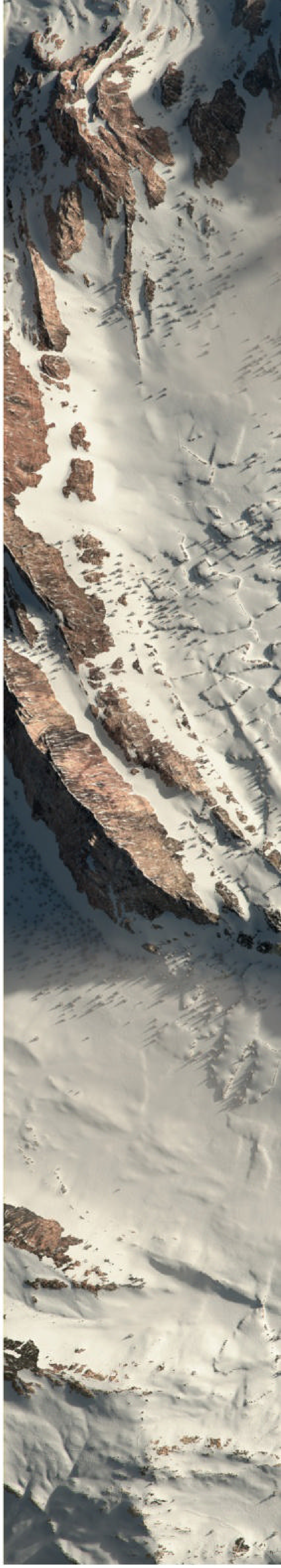
Creating digital artwork often involves a multidisciplinary approach. The artist must possess knowledge or at least comprehend different fields to achieve the desired result. This may include understanding concepts from sculpture, painting, photography, lighting design, composition, and even storytelling.
By incorporating these various elements, the digital artist can effectively create a cohesive and impactful final image that communicates their artistic vision.
In a way, the digital artist becomes a conductor, orchestrating and harmonizing these different disciplines to create a unified and compelling visual experience.

ART MARKET MAGAZINE: **How long does it take to reach the final outcome? Do you always get your goals? Does the result fit perfectly with the first idea that came to your mind in the first place?**

JEAN-MICHEL BIHOREL: The production time for my projects can vary from a few days to several months, depending on the complexity of the subject matter. It can truly be exponential. When working on personal projects, I grant myself a considerable amount of artistic freedom. While I do impose a certain level of discipline to persevere and give my initial idea a chance to come to life, there are times during the project when I stumble upon an entirely new direction that proves to be far more interesting than what I had envisioned originally. In such cases, I allow the artwork to guide me and embrace what works best. I believe that the creative process should be enjoyable in and of itself, as it directly influences the ability of the generated image to convey that very sensation.
Indeed, there are times when I begin an image without a precise final outcome in mind. With the advancement of 3D tools, they now offer real-time interaction with the artwork, allowing for experimentation akin to how a traditional artist would play with materials or lighting without necessarily being able to predict what will work best. In these situations, the artist becomes an arbiter of randomness, deciding to capture a particular moment or situation encountered during the creative process. The artist embraces the fluidity and spontaneity of the medium, making choices that freeze a specific iteration of the artwork at a given moment. It's an exciting and dynamic approach that enables exploration and discovery throughout the artistic journey.

ART MARKET MAGAZINE: **From your personal journey in the art field, what will be your advice to the young artist looking for a way of development?**

JEAN-MICHEL BIHOREL: It's a challenging question because the motivation of each artist emerges for very different reasons.
I believe finding joy in the creative process is essential, as making a living solely from art can be quite challenging. If you overthink or try too hard to please others, you might suppress what makes you unique and original. Yet, precisely this uniqueness will be your pathway to success. In my case, I chose not to depend on my artistic endeavors as a primary source of income because I didn't want the pressure of making money to interfere with my creative process. Although I have seen my parents successfully combine both aspects throughout their artistic careers, I have also witnessed the challenges it can entail.
Gradually, as I reach a sufficient level of artistic maturity, I may earn a living from my art. However, once again, it will always be vital for me to create images primarily for the pleasure it brings. Money should never be the driving force behind my creative endeavors. The intrinsic joy and fulfillment derived from the act of creation itself remain my guiding principles.



Sedimental Memories #4
Jean-Michel Bihorel ©
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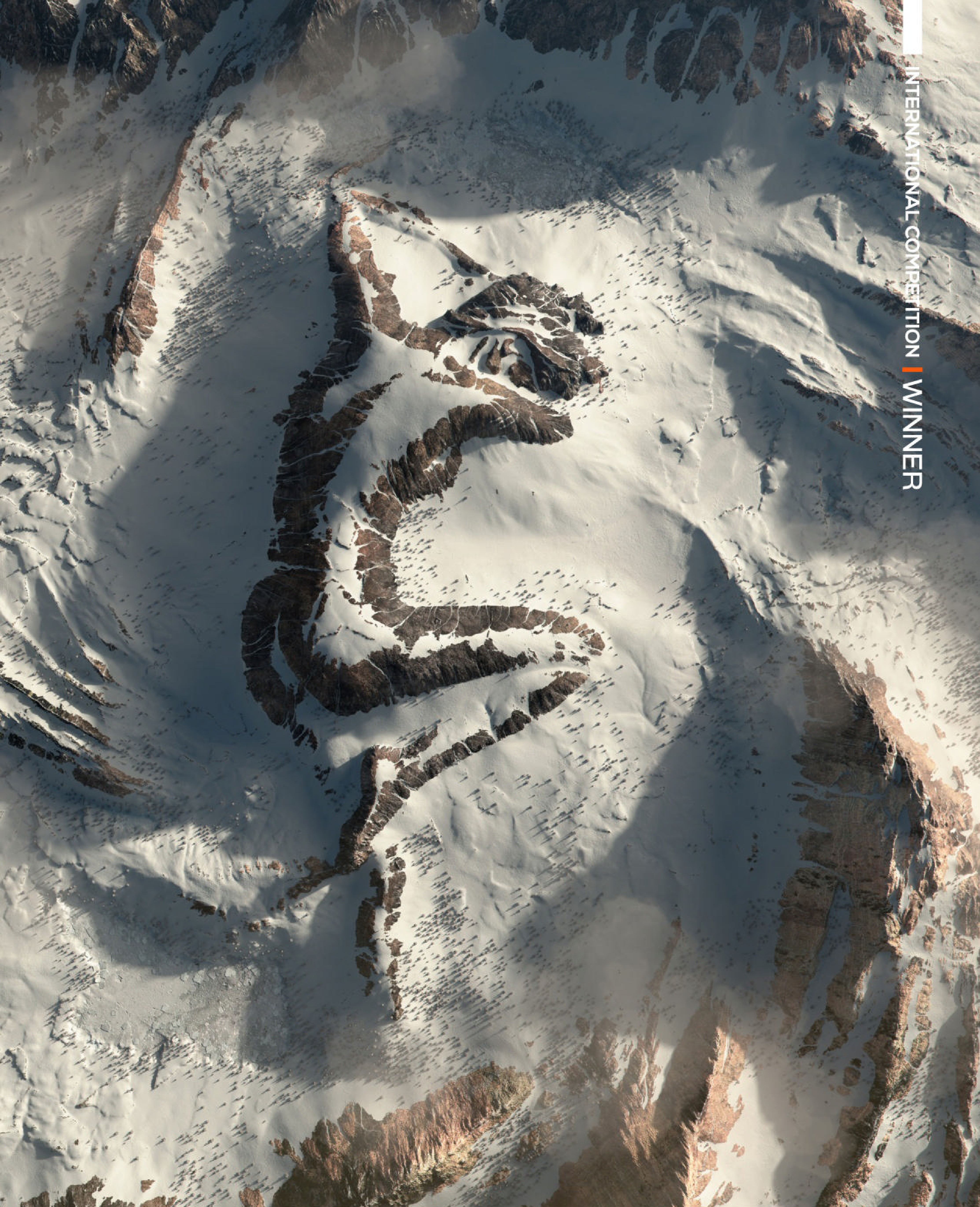

INTERNATIONAL COMPETITION | WINNER

Project: Flower Figure.
Jean-Michel Bihorel ©
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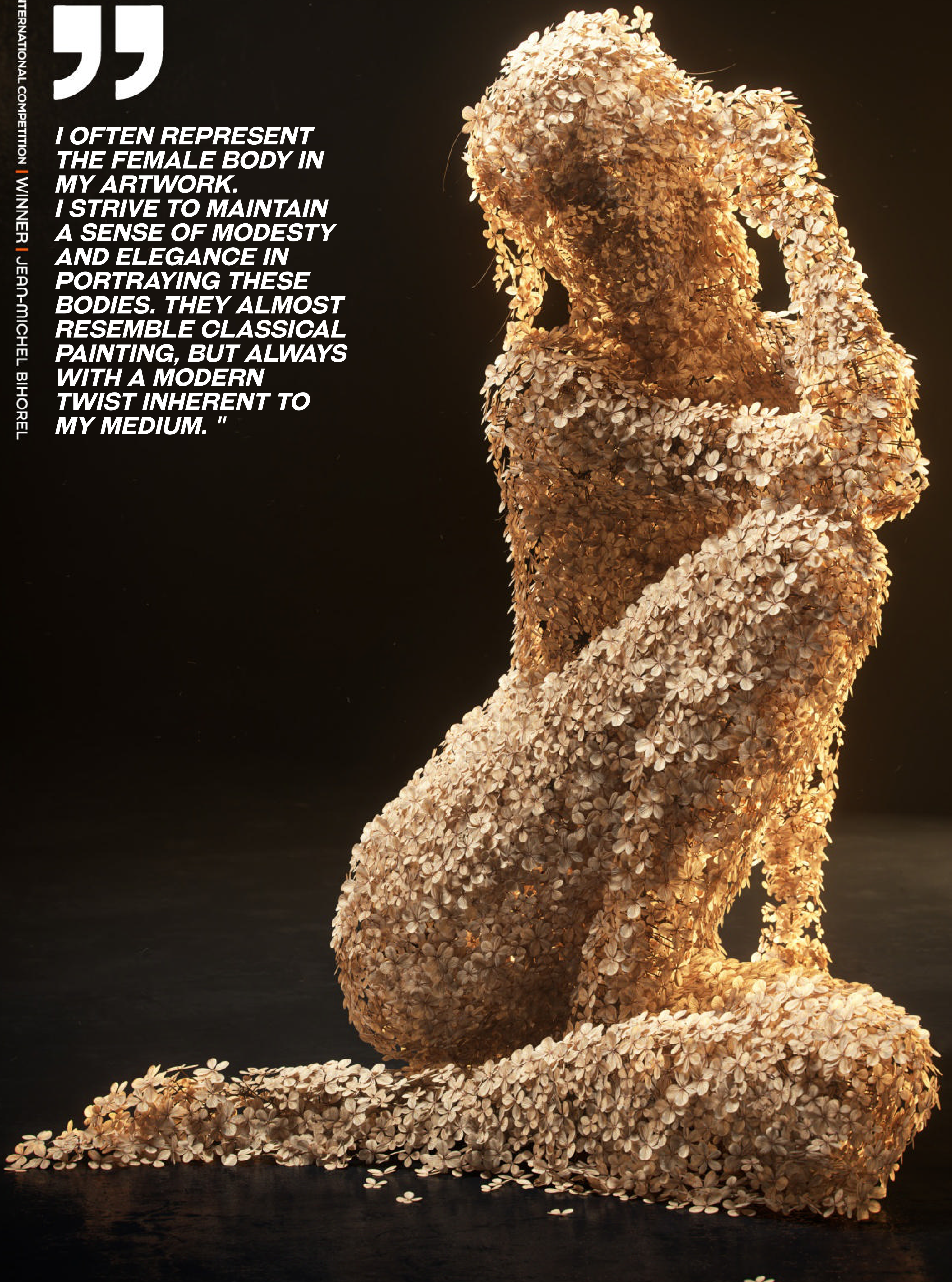
ART MARKET MAGAZINE: What is your opinion regarding AI? Many artists are exploring this field and selling their artworks made by an AI app. Did you use AI in your works of art?

JEAN-MICHEL BIHOREL: It's the big topic of the moment. Personally, I don't use AI as a tool for direct creation. AI has been trained on the work of a multitude of artists who have spent their lives exploring artistic paths, so it looks pretty unethical to use the direct output of what an AI produces.
That being said, it is evident that people will use this tool. And if anyone can create an image of good quality by simply writing a few sentences, it becomes clear that the primary interest of these individuals' works will lie in the message they seek to convey rather than the visual quality of the image, as anyone can reach that technical level.
However, all the tests I have conducted with AI to try and recreate some of my artworks have been quite disappointing. The AI was unable to recreate my images. Perhaps I am not a good "prompt artist," but I have the impression that if the concepts we are trying to blend are too complex, the AI struggles to compose them precisely and harmoniously, at least for now...
It could likely succeed if it were possible to have a more extensive dialogue with the AI that generates images to provide a more specific understanding of what we are trying to create. The field is advancing so rapidly that it is difficult to predict the next revolution.
Using AI to verify whether our idea is not cliché can be pretty amusing. If the AI easily produces an image that aligns with what we have in mind by describing our idea in a few words, it means that the internet is already filled with images of that kind, and it might be better to explore other, more original directions!
That being said, I fully translated this interview from French to English using artificial intelligence, controlling the outcome and making small modifications here and there. AI is a new tool that is here to stay, and we need to find the right ways to use it without losing what makes us unique.

ART MARKET MAGAZINE: This October, your work will be presented on mass media boards across Florence and exhibited at the XIV Florence Biennale respectable art event. Are you excited about this massive exposure? What's the future hold? Any other special exhibitions in the upcoming months?

JEAN-MICHEL BIHOREL: An artwork is meant to be seen, from my point of view. This opportunity to showcase my work to a broad audience is fascinating.
I am curious to see the encounters that it will generate. I also look forward to meeting the other artists at the Florence Biennale.
I have two other exhibitions scheduled in the near future. One is titled "Art Theorema #3" and will take place at the "Gallerie delle Prigioni" in Treviso.
The other one will be held at the "Swiss Icon Museum" and present my work juxtaposed with religious icons.
I love this idea because artists of that era had to exert extra effort to express themselves within the confines of these highly codified images. I also like to think that my artwork has a solemn and timeless aspect, so the connection is quite flattering to my artist's ego!

> I OFTEN REPRESENT THE FEMALE BODY IN MY ARTWORK. I STRIVE TO MAINTAIN A SENSE OF MODESTY AND ELEGANCE IN PORTRAYING THESE BODIES. THEY ALMOST RESEMBLE CLASSICAL PAINTING, BUT ALWAYS WITH A MODERN TWIST INHERENT TO MY MEDIUM. "



Project: Interfaces
Jean-Michel Bihorel ©
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> I CONSISTENTLY AIM TO CONVEY POSITIVE EMOTIONS. I BELIEVE THAT ART CAN HAVE HEALING POWER OVER THE VIEWER, WHICH IS WHY I ENDEAVOR TO COMMUNICATE A MESSAGE OF STRENGTH AND TENDERNESS."

Project: Flower Figure.
(Detail)
Jean-Michel Bihorel ©
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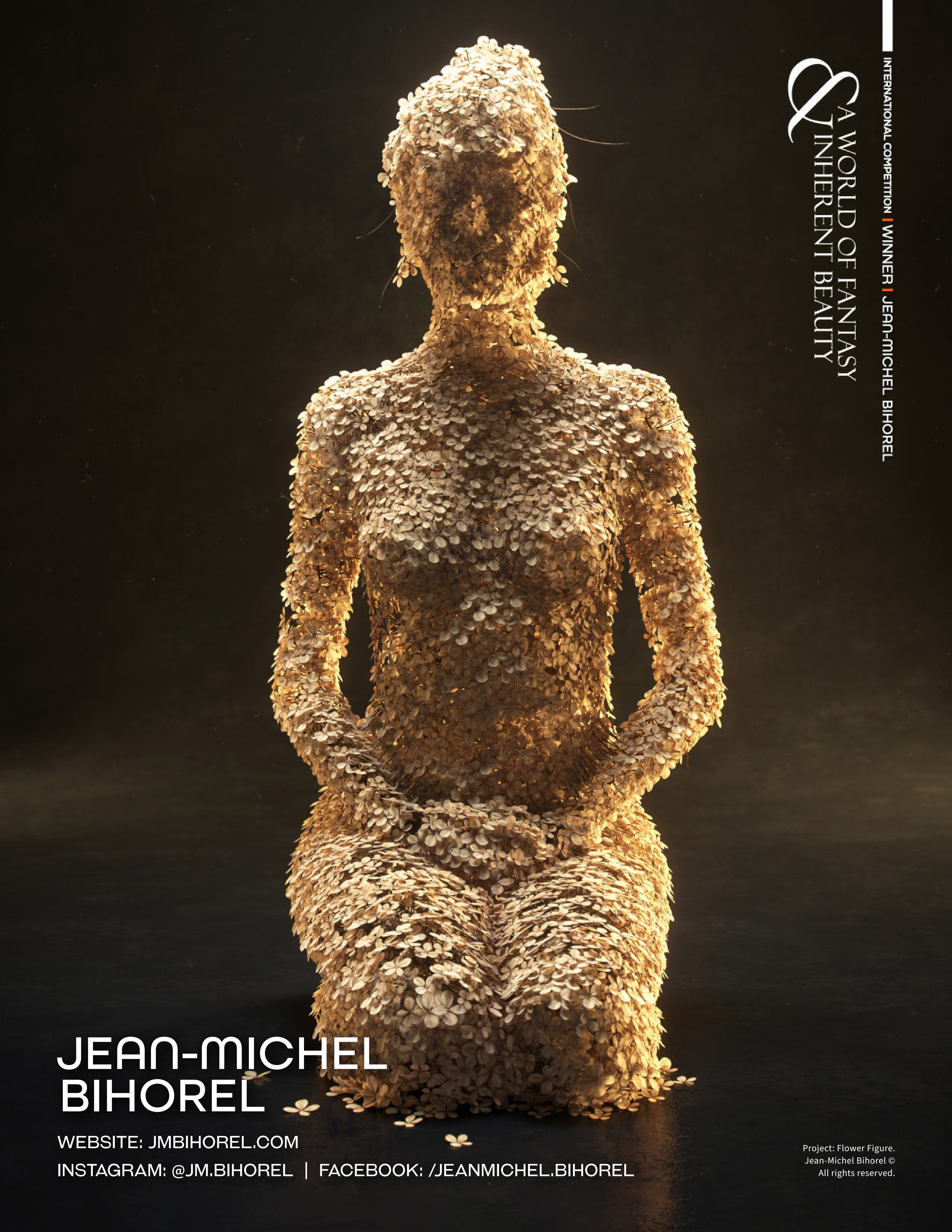

JEAN-MICHEL BIHOREL

WEBSITE: JMBIHOREL.COM

INSTAGRAM: @JM.BIHOREL | FACEBOOK: /JEANMICHEL.BIHOREL

Project: Flower Figure.
Jean-Michel Bihorel ©
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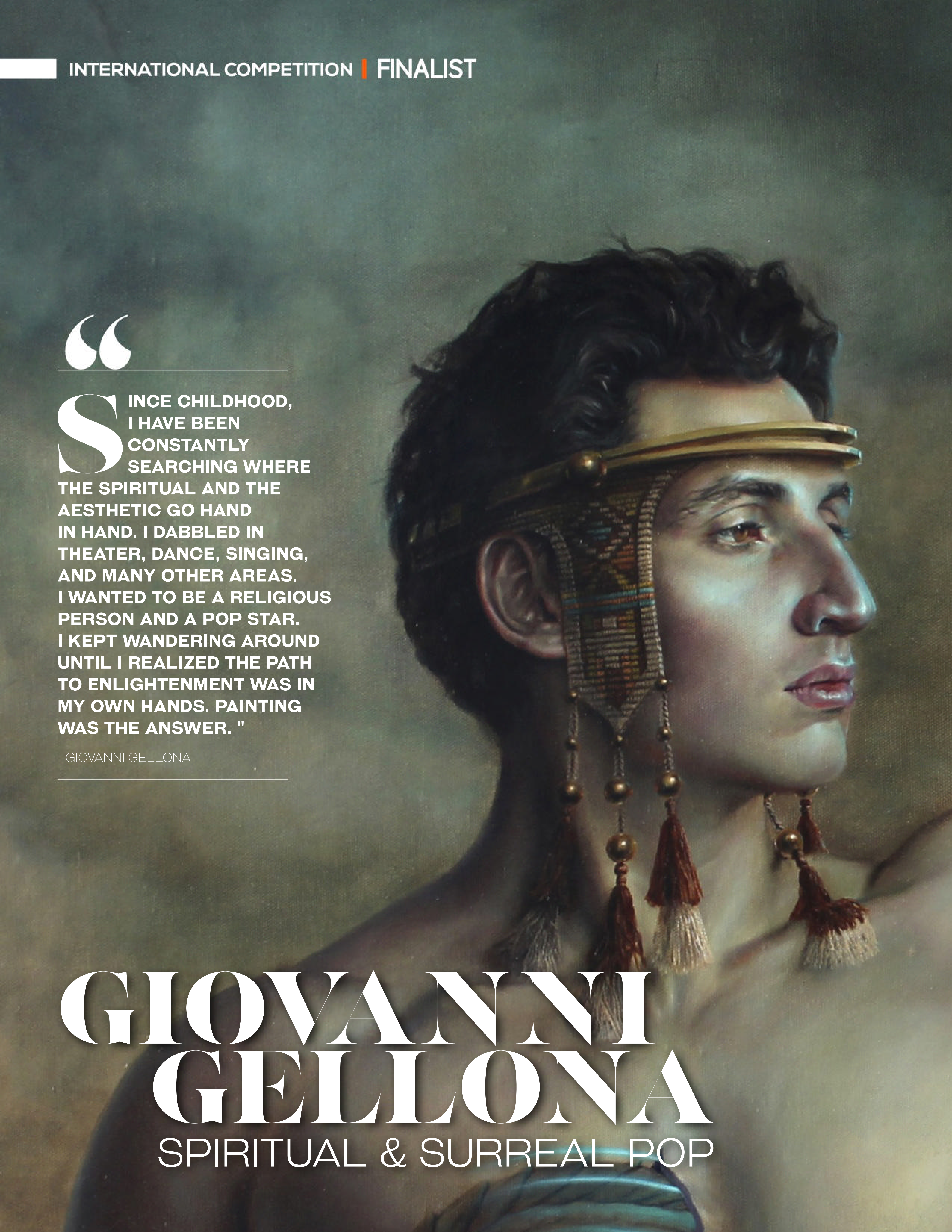
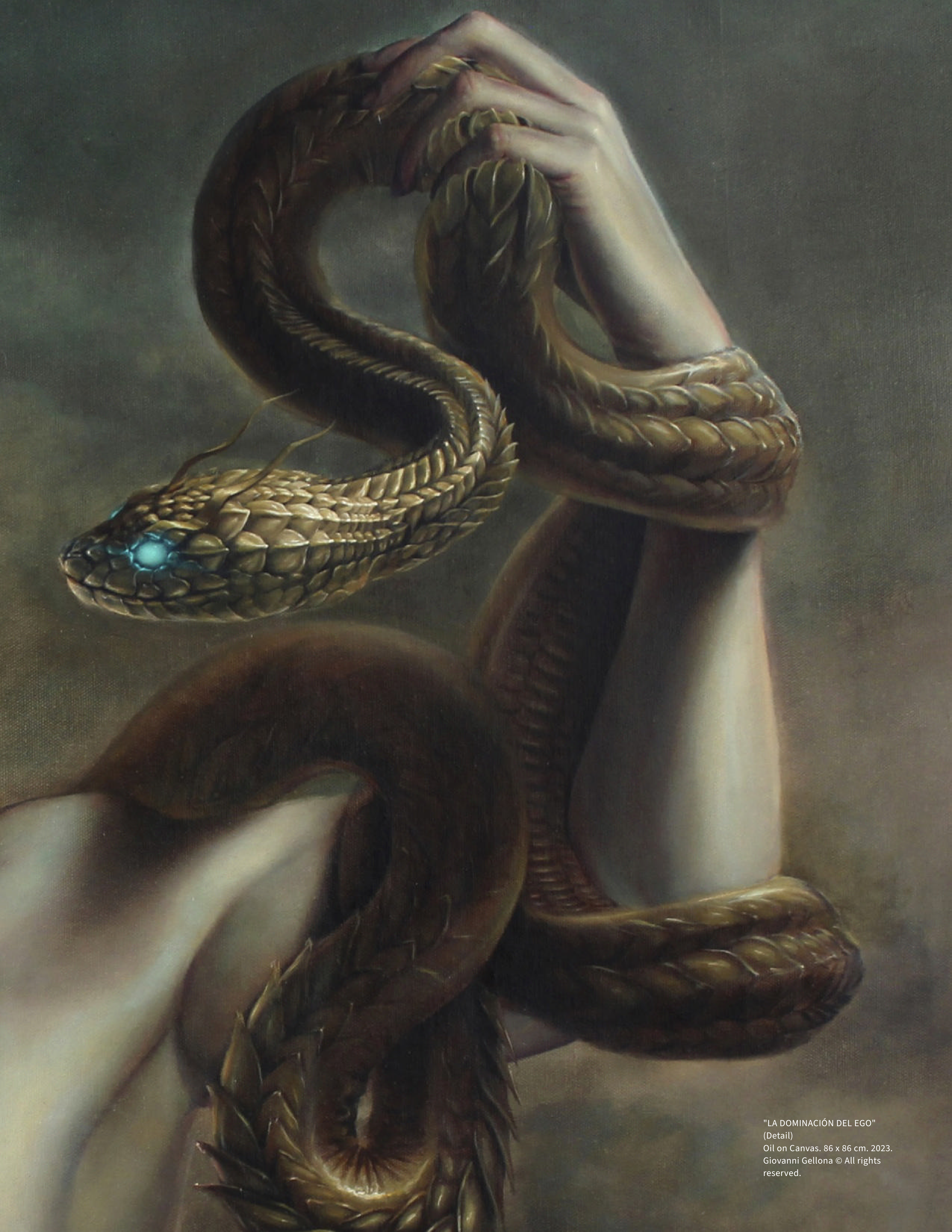


GIOVANNI GELLONA

SPIRITUAL & SURREAL POP

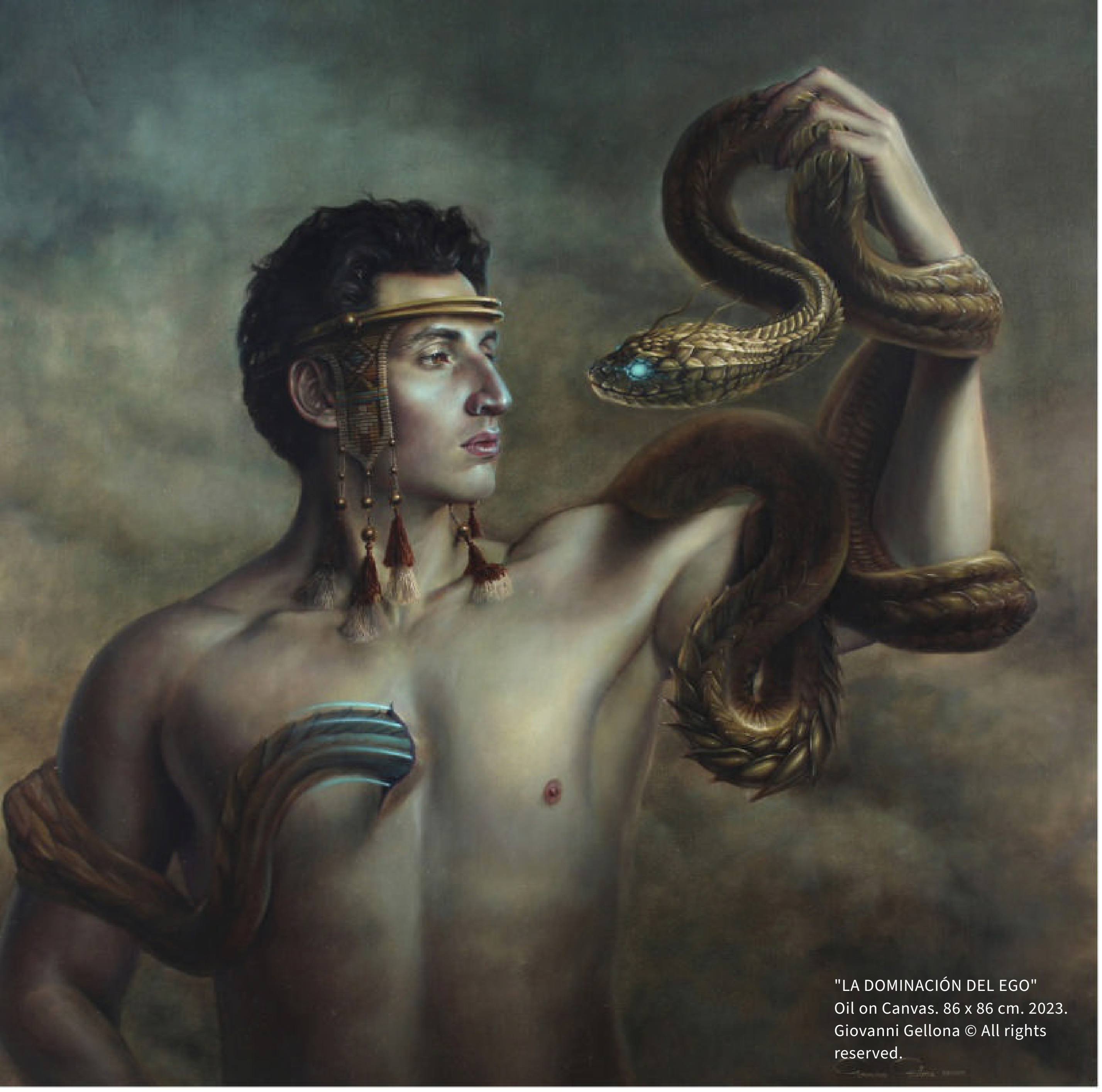
> "SINCE CHILDHOOD, I HAVE BEEN CONSTANTLY SEARCHING WHERE THE SPIRITUAL AND THE AESTHETIC GO HAND IN HAND. I DABBLED IN THEATER, DANCE, SINGING, AND MANY OTHER AREAS. I WANTED TO BE A RELIGIOUS PERSON AND A POP STAR. I KEPT WANDERING AROUND UNTIL I REALIZED THE PATH TO ENLIGHTENMENT WAS IN MY OWN HANDS. PAINTING WAS THE ANSWER. "
>
> - GIOVANNI GELLONA



"LA DOMINACIÓN DEL EGO"
(Detail)
Oil on Canvas. 86 x 86 cm. 2023.
Giovanni Gellona © All rights reserved.

GIOVANNI GELLONA

SPIRITUAL & SURREAL POP



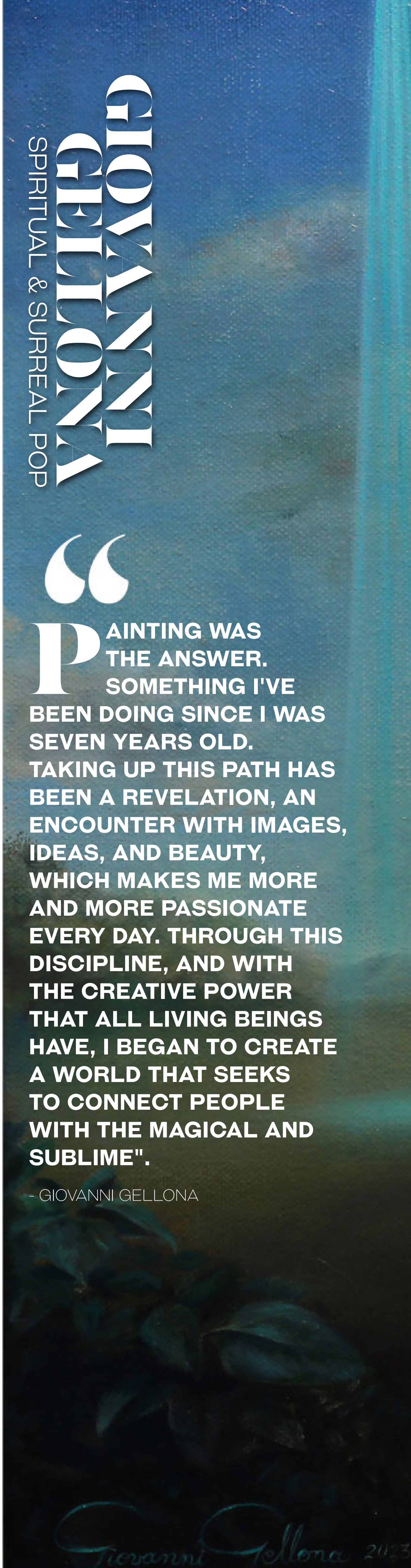
"LA DOMINACIÓN DEL EGO"
Oil on Canvas. 86 x 86 cm. 2023.
Giovanni Gellona © All rights reserved.

Giovanni Gellona (b. 1980) is a Chilean painter who has dabbled in different fields of the arts: photography, video, dance, design, and music. Over the last few years, he has been fully dedicated to painting, a discipline he had practiced since childhood when he painted his first portraits. Giovanni studied for two years for a BA in Fine Arts; however, his pictorial development has been self-taught.

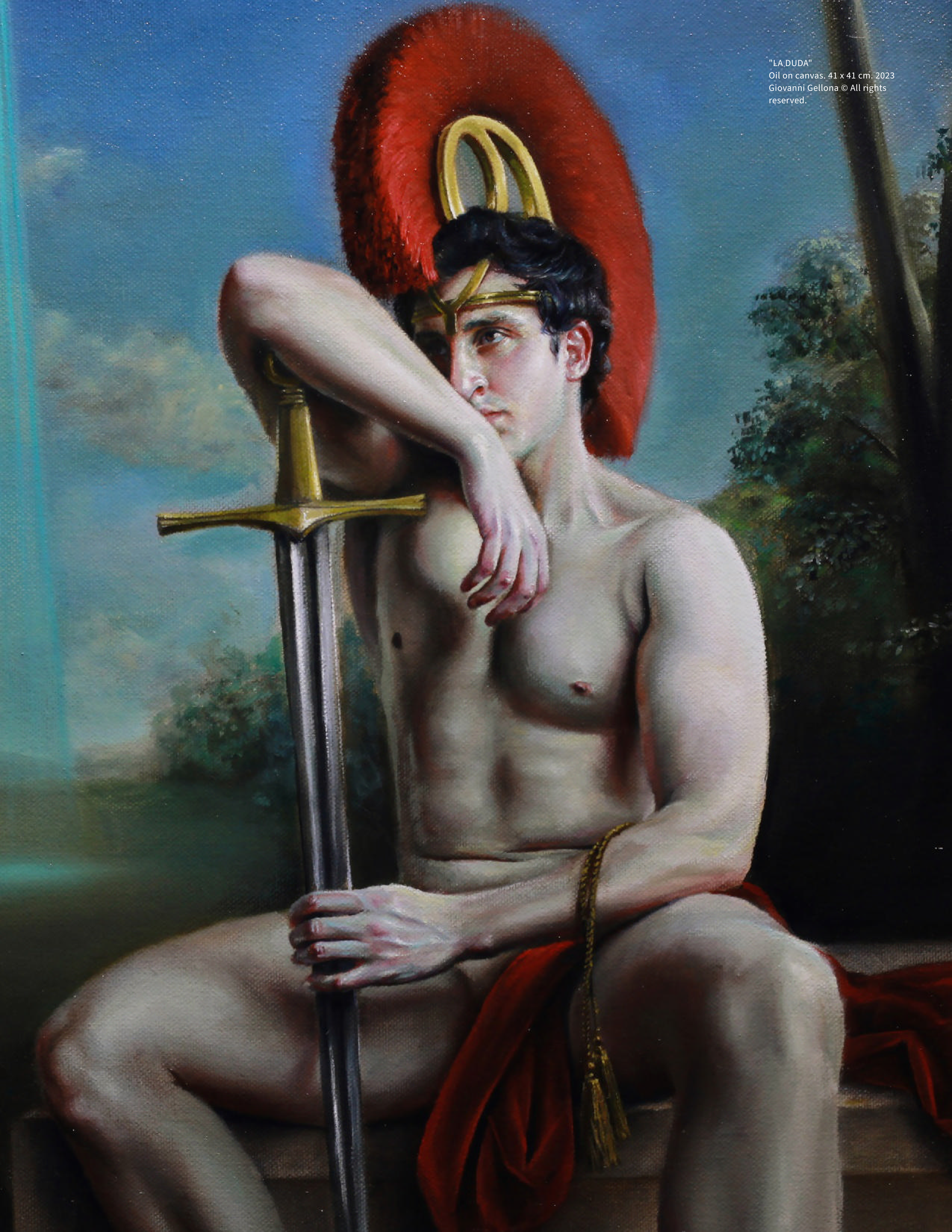
In 2004, he was invited to London to take part with several of his portraits in various art books published in Europe and the United States, such as "Marilyn in Art" by Roger Taylor and "Diana in Art" by Mem Mehemet. The latter earned him a mention and exhibition of his work in London's Daily Mail, Italy's La Repubblica, and Vietnam's Dantri newspapers.

In addition to his development as a painter, Giovanni worked for two years as a dancer with the "Distinguido Cuerpo de Baile Maniquí" in Panoramix, a TV show broadcasted by Chilevisión.

When he stopped working in television, he held his first exhibition entitled "National Glamour," a solo gallery show, to celebrate the 35th anniversary of the Sheraton Hotel in Chile. The exhibition was born as an initiative from the artist to make a tribute to the most outstanding women of Chilean popular culture. This project was carried out with the collaboration of significant figures, including Isabel Allende, Verónica Villarroel, Cecilia La Incomparable, Liliana Ross, and Cecilia Bolocco.



> “PAINTING WAS THE ANSWER. SOMETHING I'VE BEEN DOING SINCE I WAS SEVEN YEARS OLD. TAKING UP THIS PATH HAS BEEN A REVELATION, AN ENCOUNTER WITH IMAGES, IDEAS, AND BEAUTY, WHICH MAKES ME MORE AND MORE PASSIONATE EVERY DAY. THROUGH THIS DISCIPLINE, AND WITH THE CREATIVE POWER THAT ALL LIVING BEINGS HAVE, I BEGAN TO CREATE A WORLD THAT SEEKS TO CONNECT PEOPLE WITH THE MAGICAL AND SUBLIME".
>
> - GIOVANNI GELLONA



"LA DUDA"
Oil on canvas. 41 x 41 cm. 2023
Giovanni Gellona © All rights reserved.

GIOVANNI GELLONA

SPIRITUAL & SURREAL POP

RETRATOS DEL
RENACIMIENTO

Giovanni Gellona at the studio
© All rights reserved.

After this exhibition, Giovanni began his career as a photographer, a highlight being the work done for one of his great muses, the lyrical singer Veronica Villarroel. He also participated in the Dutch book "40 ajar, 40 verhalen, Chileense Vluchtelingen en Solidariteit" (40 Years, 40 Stories, Chilean Refugees and Solidarity).

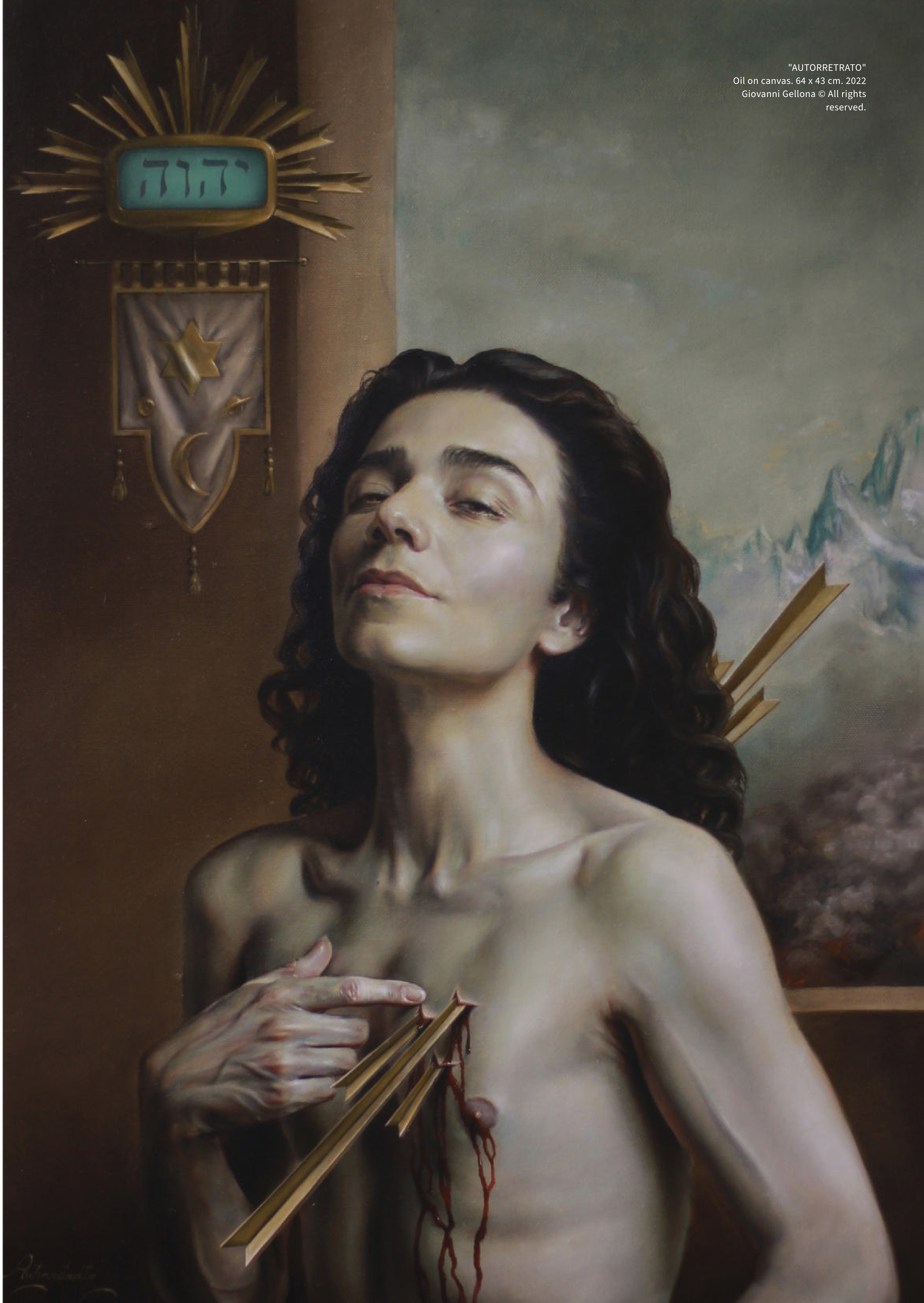
In 2007, Gellona started a deeper connection with the musical arts. At that time, he painted the cover of the "Los Updates" EP, a solo album of Jorge Gonzalez (Los Prisioneros) in which Giovanni also sings the chorus. Thanks to this, Gellona released an EP and a solo album in the following years.

After this musical experience, his artistic work concentrated entirely on painting.

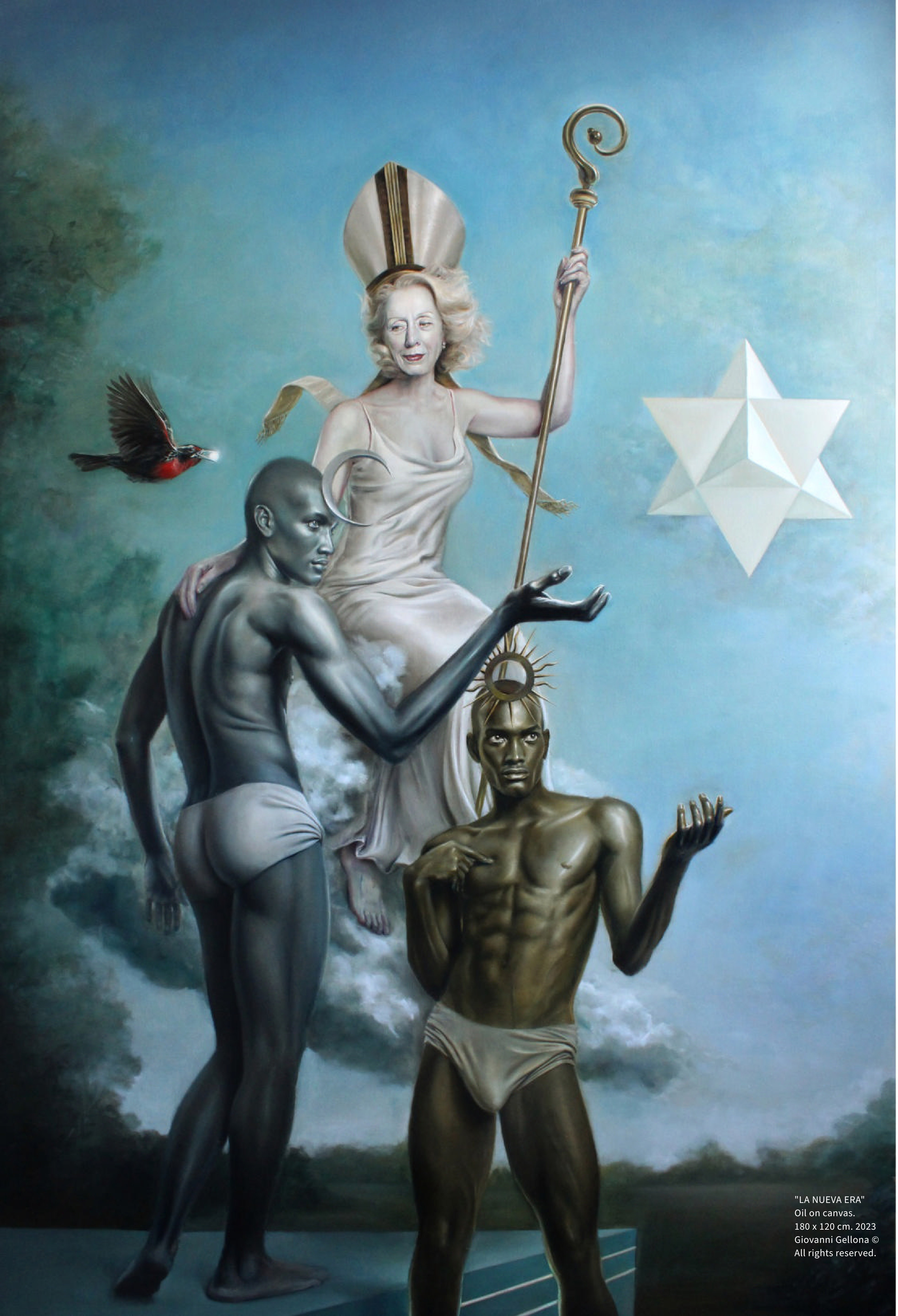
In 2018, he presented the solo exhibition "Fe, Sangre y Mestizaje" (Faith, Blood, and Miscegenation), a series of paintings inspired by characters and situations of the Spanish conquest of Chile.

In this project, Leonor Varela, Héctor Noguera, and Federico Sánchez stand out as models and embody three significant figures of Chilean history.

In early 2019, Giovanni began working with Eduardo Lira, owner of the Eduardo Lira Art Gallery, where he presented the exhibition "Drama y Belleza" (Drama and Beauty), an allegory to the aesthetic of everyday life. He also participated in the collective exhibition "30 años de la caída del Muro de Berlín" (30 years since the fall of the Berlin Wall) in 2019, among others. With the idea of expanding the scope of his art, Giovanni participated in the exhibition "There Are No Boundaries" (2019) at the Provenance Art Gallery in Manila, Philippines, where he presented a portrait of Gabriela Silang, a heroic woman who fought against the Spanish conquest.



"AUTORRETRATO"
Oil on canvas. 64 x 43 cm. 2022
Giovanni Gellona © All rights reserved.



"LA NUEVA ERA"
Oil on canvas.
180 x 120 cm. 2023
Giovanni Gellona ©
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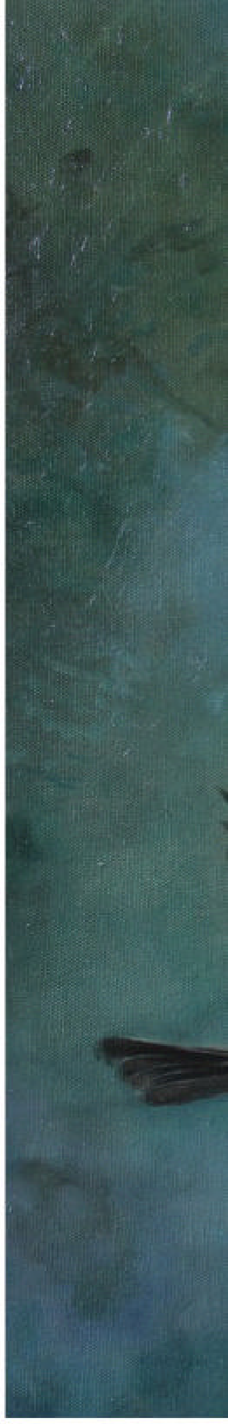
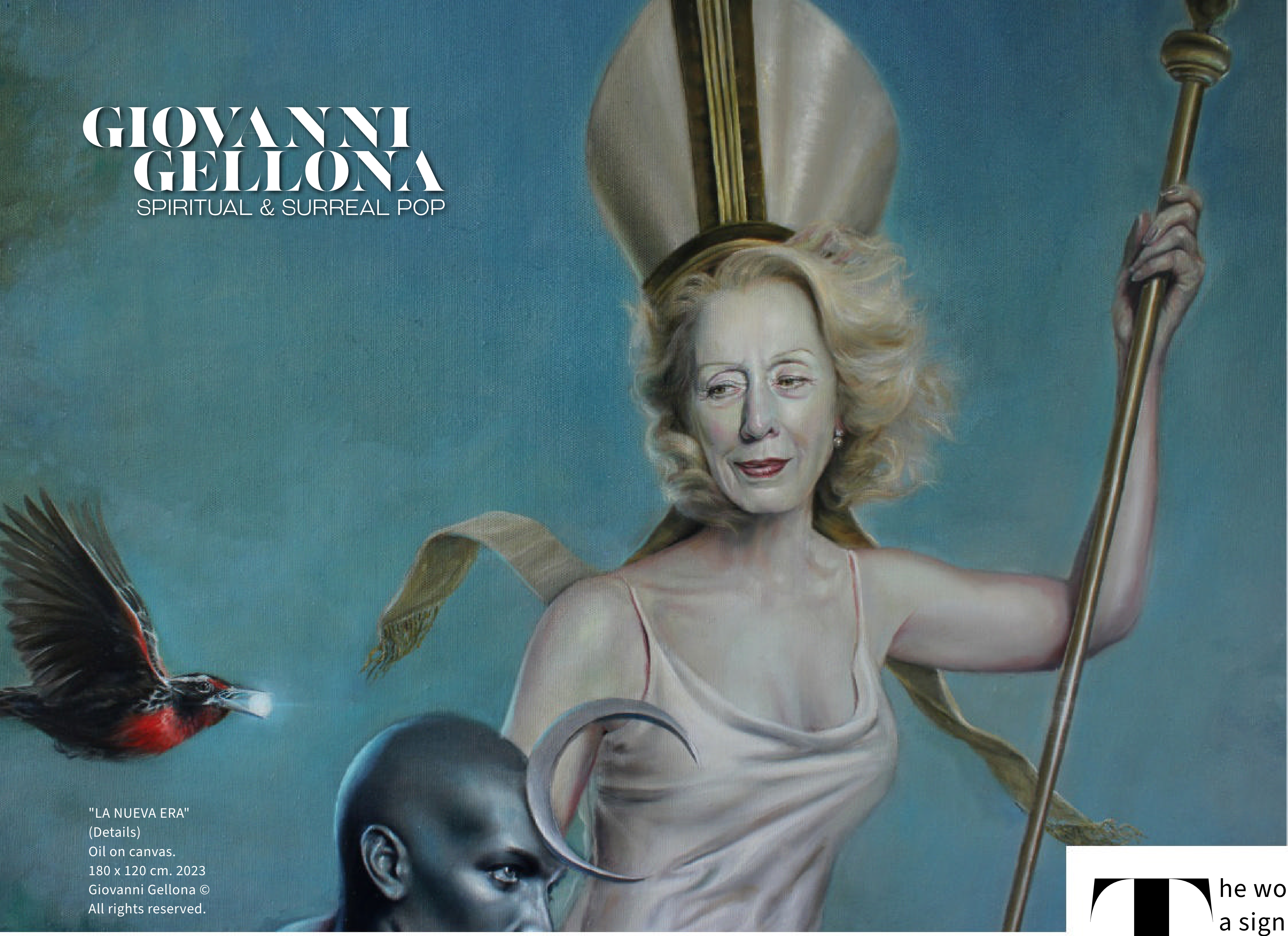


GIOVANNI GELLONA

SPIRITUAL & SURREAL POP



"LA NUEVA ERA"
(Details)
Oil on canvas.
180 x 120 cm. 2023
Giovanni Gellona ©
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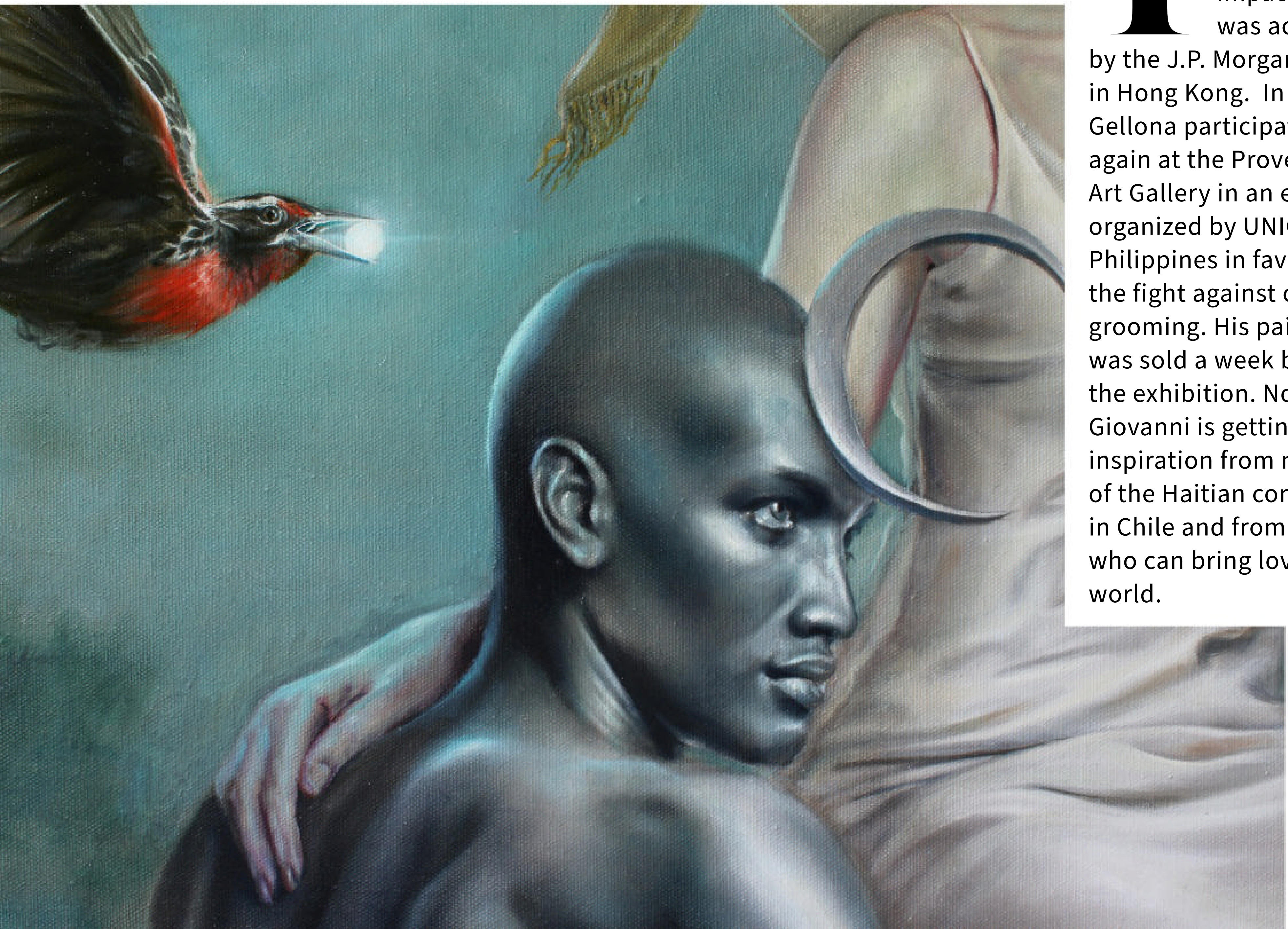
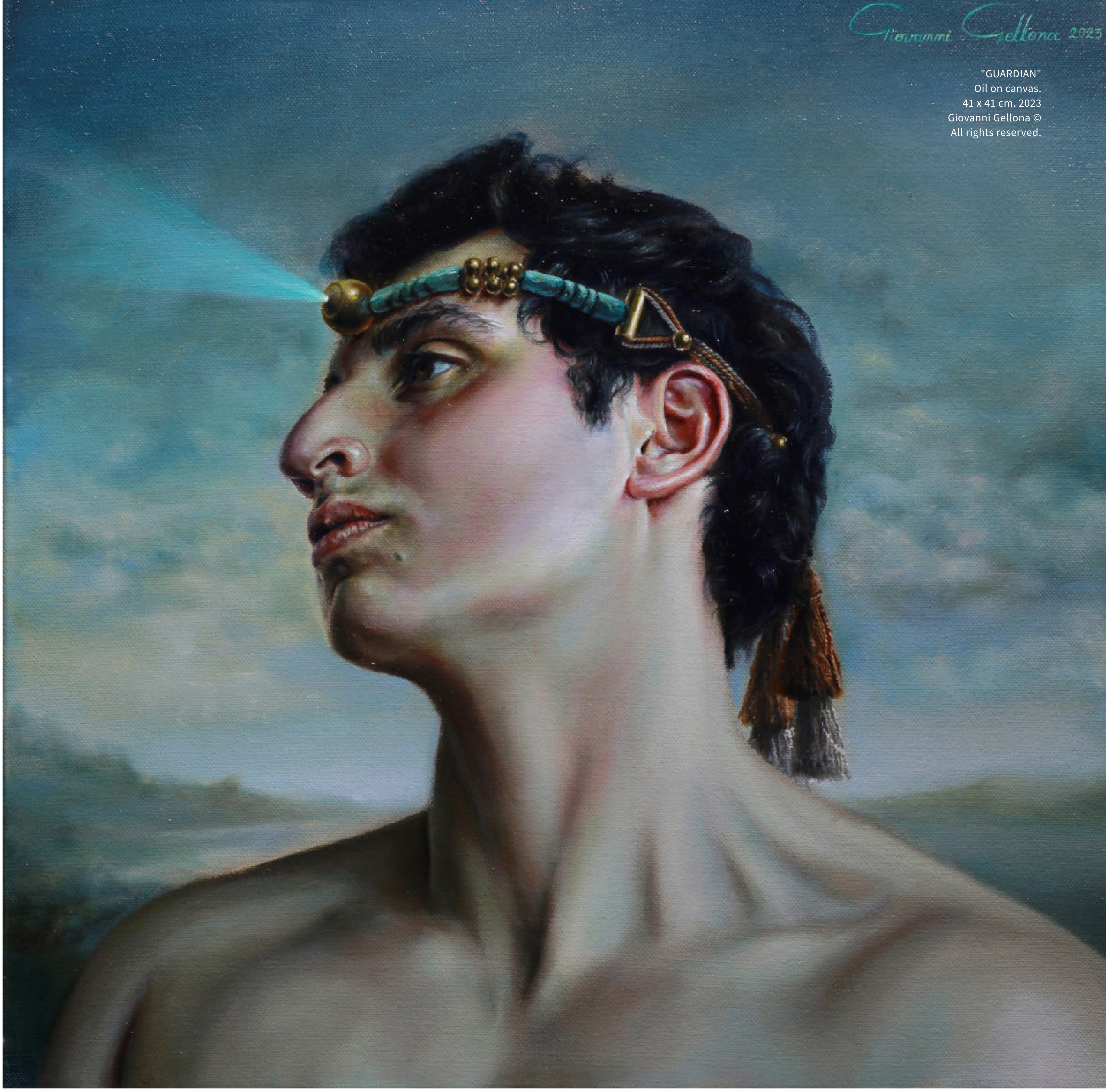


The work had a significant impact and was acquired by the J.P. Morgan Bank in Hong Kong. In 2020, Gellona participated again at the Provenance Art Gallery in an event organized by UNICEF Philippines in favor of the fight against child grooming. His painting was sold a week before the exhibition. Now, Giovanni is getting inspiration from muses of the Haitian community in Chile and from those who can bring love to this world.

Getting to know
GIOVANNI GELLONA
SPIRITUAL & SURREAL POP

> "WHEN PAINTING ON CANVAS OR WOOD, THE FIRST STROKES ARE ALWAYS DIFFICULT FOR ME, THE NERVOUSNESS OF THE WORLD THAT WILL BE REVEALED TO MY EYES ALWAYS CAUSES ME POSITIVE ANXIETY, BUT ONCE THAT STAGE IS OVER, EVERYTHING FLOWS ACCOMPANIED BY MY CATS AND MUSIC."
>
> - GIOVANNI GELLONA



"GUARDIAN"
Oil on canvas.
41 x 41 cm. 2023
Giovanni Gellona ©
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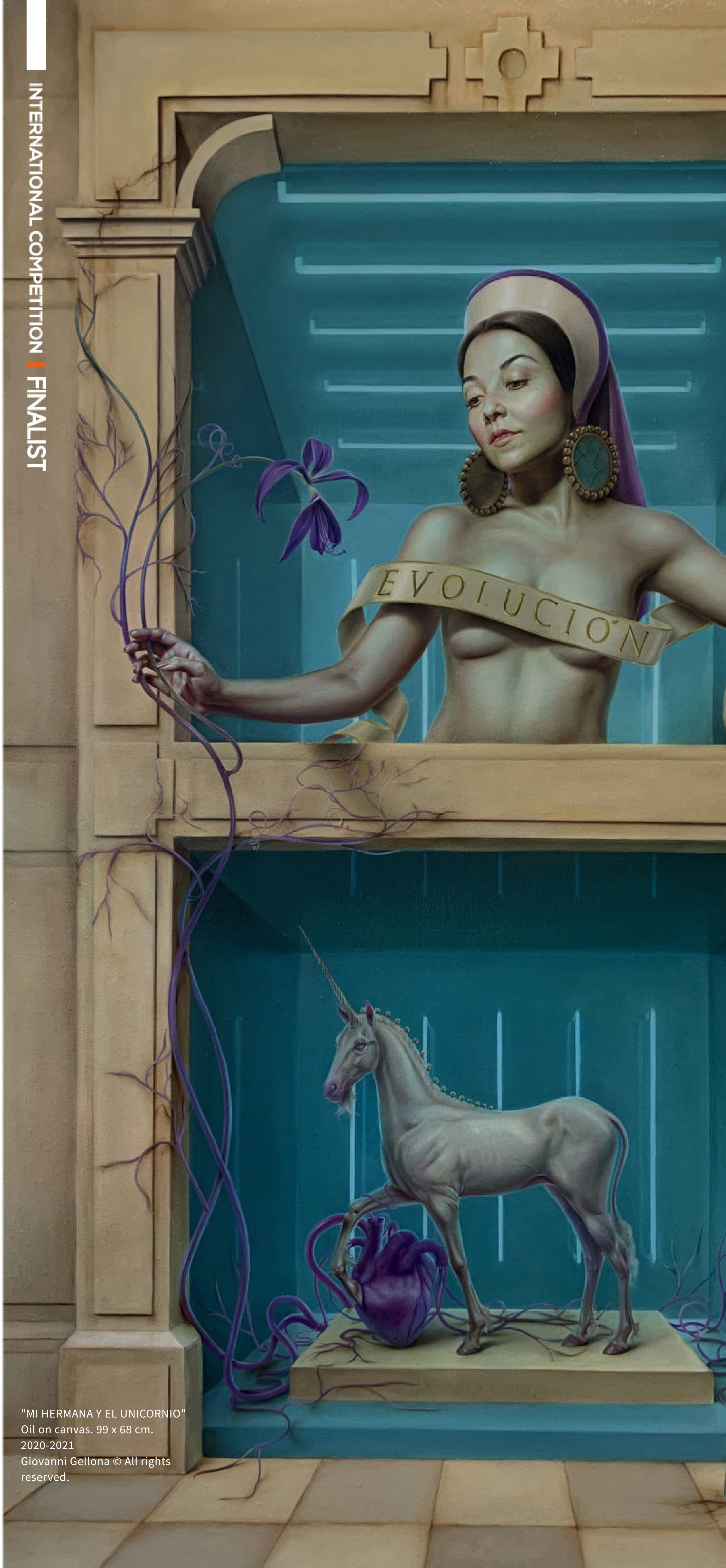
ART MARKET MAGAZINE: **Please share the background of your artistic journey. Did you grow up in a creative environment? What led you into the contemporary art field as a professional artist?**

GIOVANNI GELLONA: I was lucky to grow up in an art environment. My maternal great-grandmother, Olga, was a painter, and my great-grandfather won a caricature contest at the Museo Bellas Artes in Santiago. However, my parents encouraged my creativity the most since they always nurtured me with all kinds of crafts. Unlike many other artists, my first inspiration was the eyes of my beautiful mother; in the 80s, she was a cosmetologist in Santiago de Chile, so her eyelids were beautiful canvases painted for me. Besides the mother's makeup ritual, I liked that I painted in my notebooks with her makeup pencils the most.
My father, for his part, always helped me with crafts; for students with bad grades like me, a father like him was incredible.

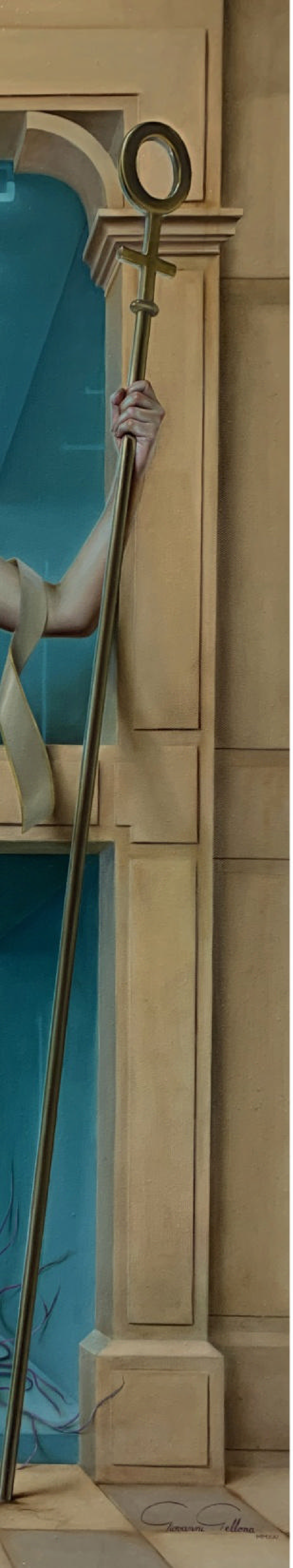
My father taught me that with dedication, a small craft can be worthy of a museum. Thanks to my parents, I discovered the beauty of color, delicacy, and commitment to beauty, which is the most crucial thing in my journey as an artist.
As a restless artist, I have participated in various activities that have nurtured my art; I have done dance, photography, music, film, and even television, and each experience has contributed significantly to my art.
I always needed to try to grow and learn, but at 33, I decided to leave everything to return to the first thing I did with love in this world, painting beauty.

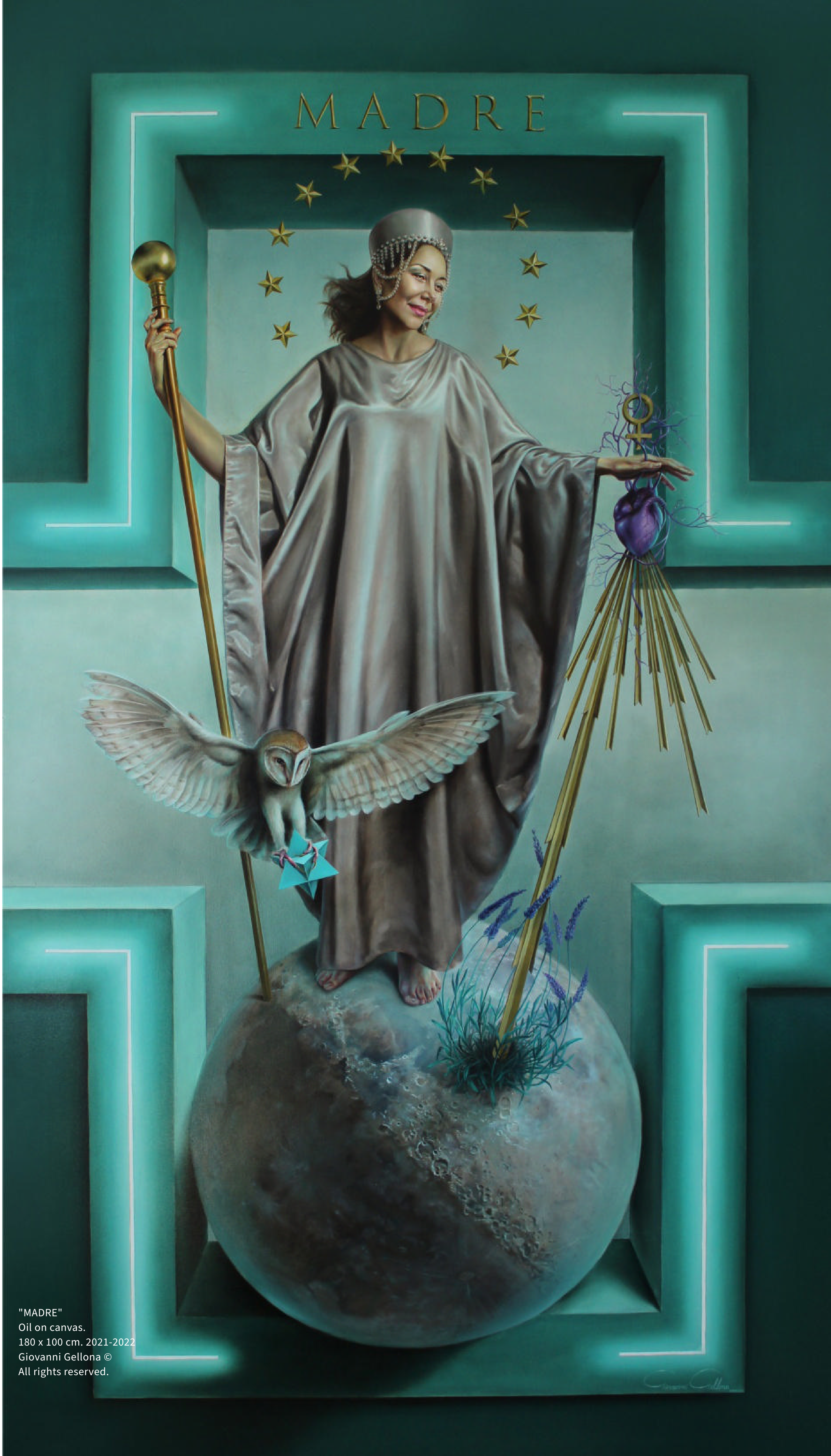
ART MARKET MAGAZINE: **Where your inspiration comes from? Would you say that your art is influenced by other artists or a specific art field?**

GIOVANNI GELLONA: My art is influenced by something that, for me, is of divine origin; it is like an external force that I try to channel. Furthermore, a great power of inspiration is the beings of light that accompany me every day of my life, filling them with love and spirituality, very relevant themes in my work. However, other excellent sources of inspiration are pop culture, creative photographers, filmmakers, actors, designers, dancers, etc.
Of this culture, the one that stands out the most is music. Music has always been a great inspiration in many of my works.
Lastly and most importantly, the viewer, I always wonder how to connect with he/she. How to delight the viewer? What emotion could people see in my work experience?
It is a great satisfaction to feature my work. In my art, I always try to create new worlds, people, planets, the universe, and all the variety of life I am passionate about and inspired by.



"MI HERMANA Y EL UNICORNIO"
Oil on canvas. 99 x 68 cm.
2020-2021
Giovanni Gellona © All rights reserved.





"MADRE"
Oil on canvas.
180 x 100 cm. 2021-2022
Giovanni Gellona ©
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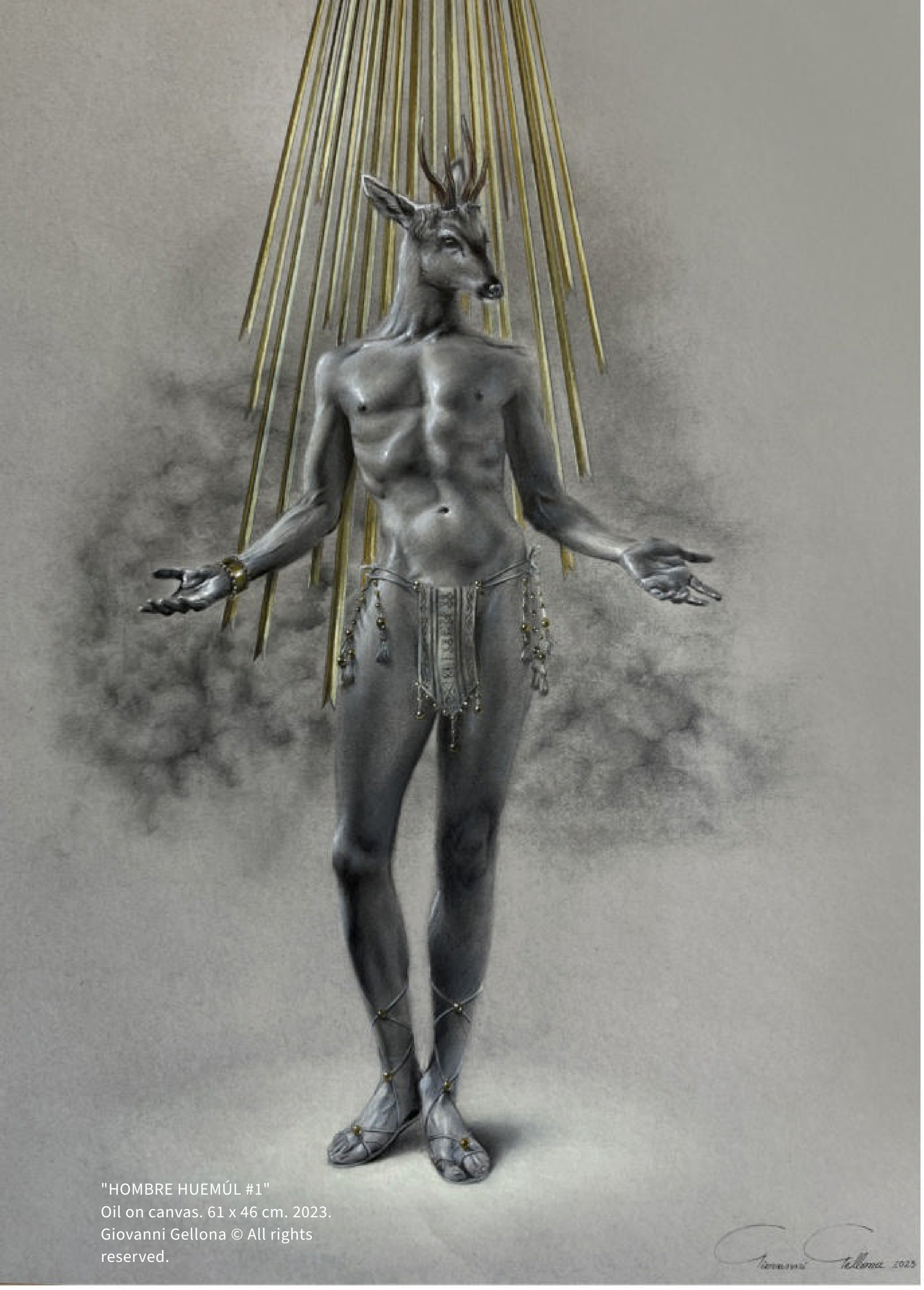
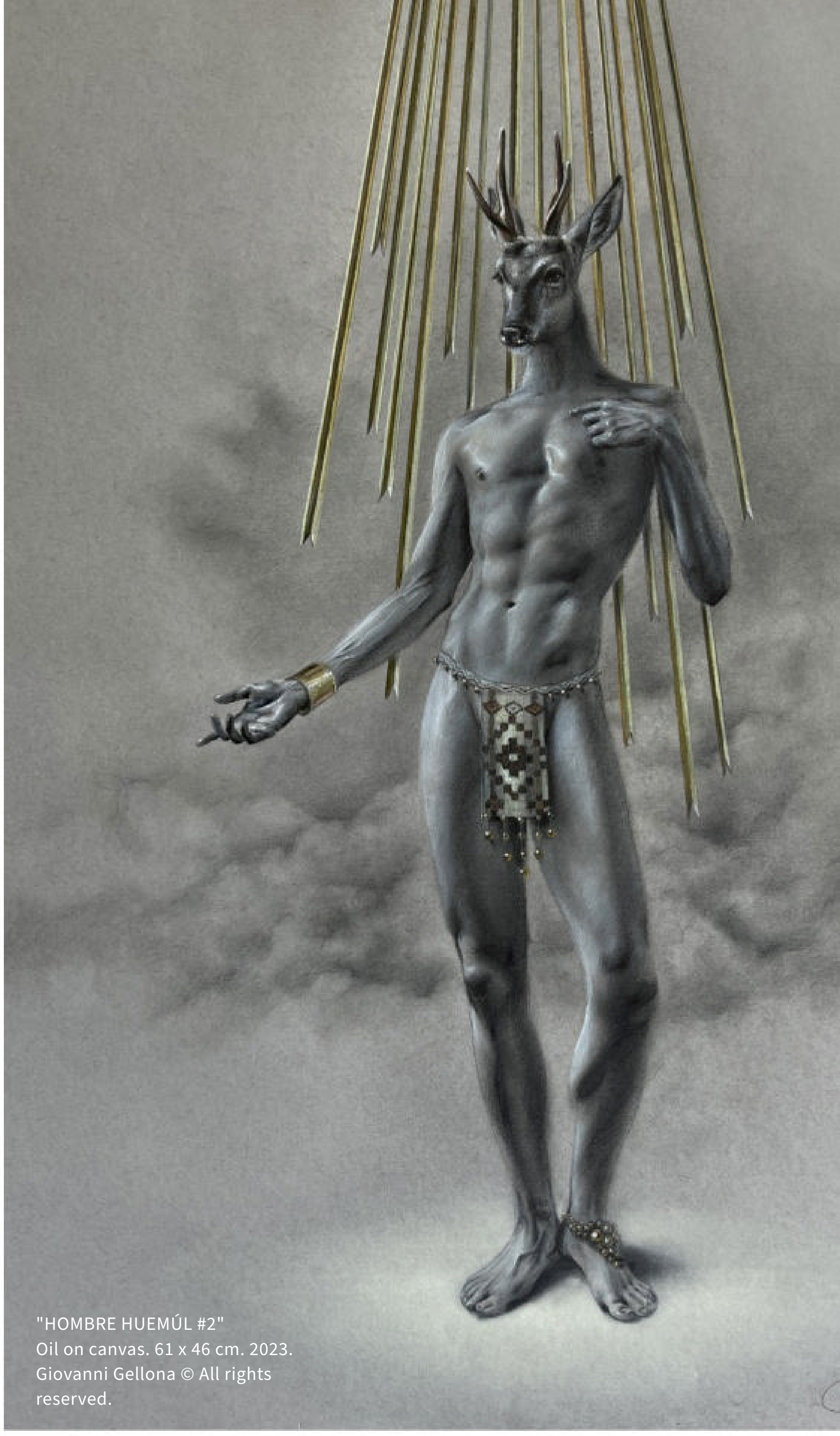


"HOMBRE HUEMÚL #1"
Oil on canvas. 61 x 46 cm. 2023.
Giovanni Gellona © All rights reserved.



"HOMBRE HUEMÚL #2"
Oil on canvas. 61 x 46 cm. 2023.
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ART MARKET MAGAZINE:

Let's talk about your unique technique. Please tell us about the entire work process, from the step of the idea until the final outcome.

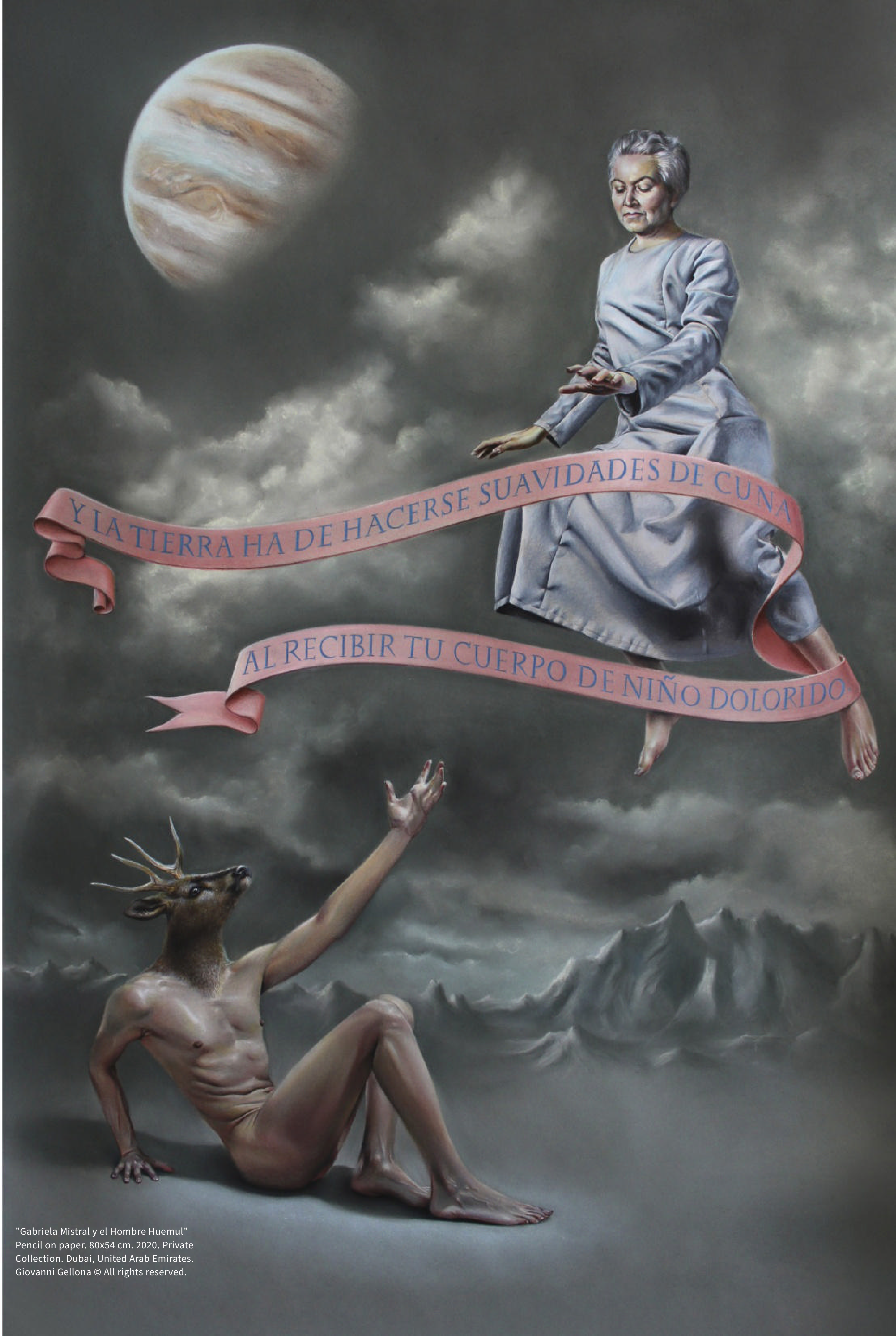
GIOVANNI GELLONA: My technique has always been a search, but I am going through those periods of satisfaction these days. I do not have an academic background; quite the contrary, I define myself as self-taught, and like many, it has taken me years to reach the current results.

My creative process is based on information; I aim to isolate myself as much as possible and dedicate myself to connecting with the music, images, and story of my source of inspiration.

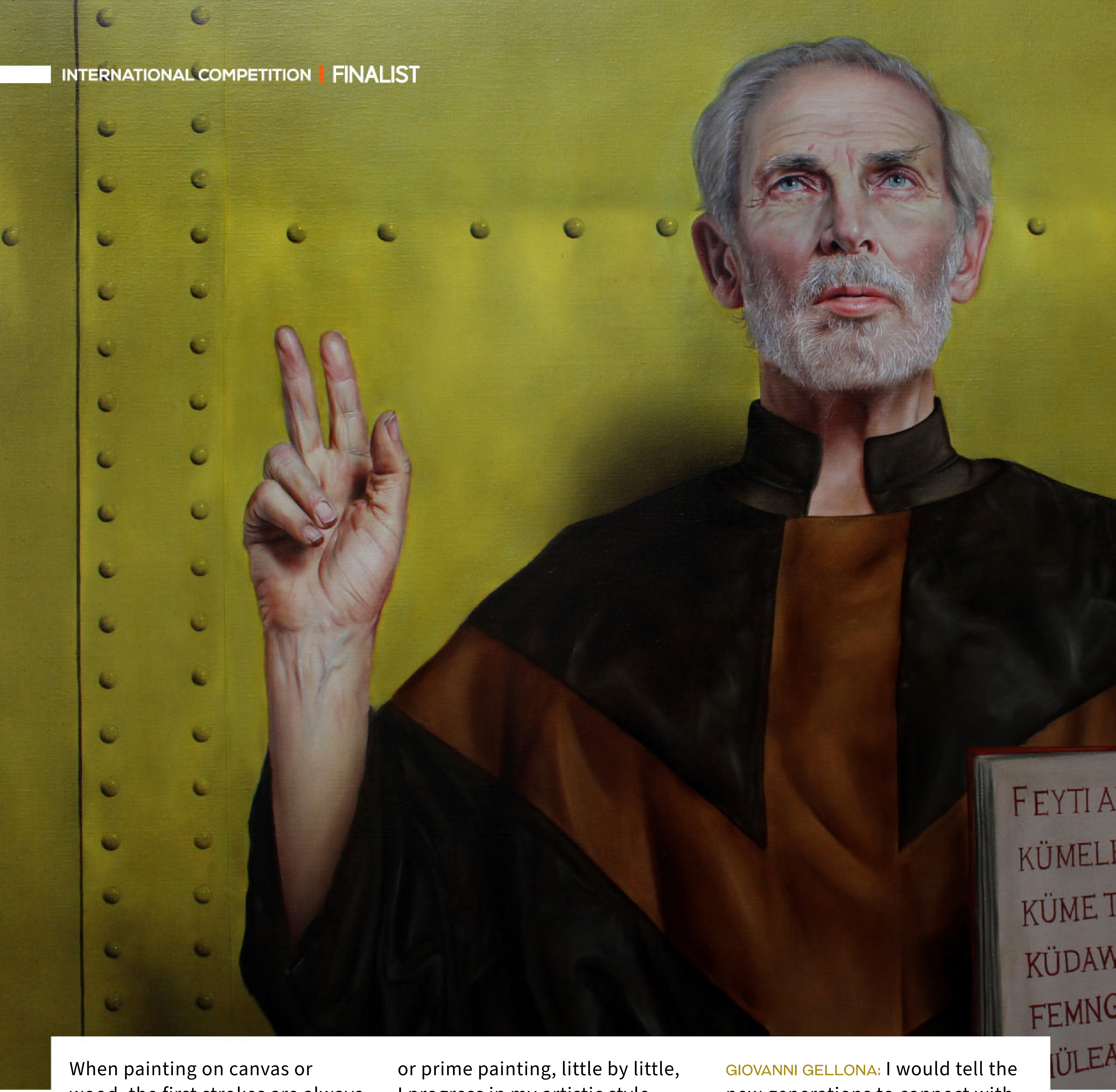
I'm a bad reader, but when creating a collection, I read a lot. After wandering a lot, my mind creates an image in a kind of divine connection; more than an image, it is a vision that captures my full attention and is the maximum supply for my art.

I usually have these visions before going to sleep, and in fact, it is at that moment that I manage to identify who will be my models for the next painting. At the time of painting, it can be with the live model or with a photograph that I take myself. This stage is critical because it is a way of connecting with the final result.

> **"I AIM TO ISOLATE MYSELF AS MUCH AS POSSIBLE AND DEDICATE MYSELF TO CONNECTING WITH THE MUSIC, IMAGES, AND STORY OF MY SOURCE OF INSPIRATION.**
> **I'M A BAD READER, BUT WHEN CREATING A NEW COLLECTION, I READ A LOT. AFTER WANDERING A LOT, MY MIND CREATES AN IMAGE IN A KIND OF DIVINE CONNECTION; MORE THAN AN IMAGE, IT IS A VISION THAT CAPTURES MY FULL ATTENTION AND IS THE MAXIMUM SUPPLY FOR MY ART."**


Y LA TIERRA HA DE HACERSE SUAVIDADES DE CUNA
AL RECIBIR TU CUERPO DE NIÑO DOLORIDO

"Gabriela Mistral y el Hombre Huemul" Pencil on paper. 80x54 cm. 2020. Private Collection. Dubai, United Arab Emirates. Giovanni Gellona © All rights reserved.

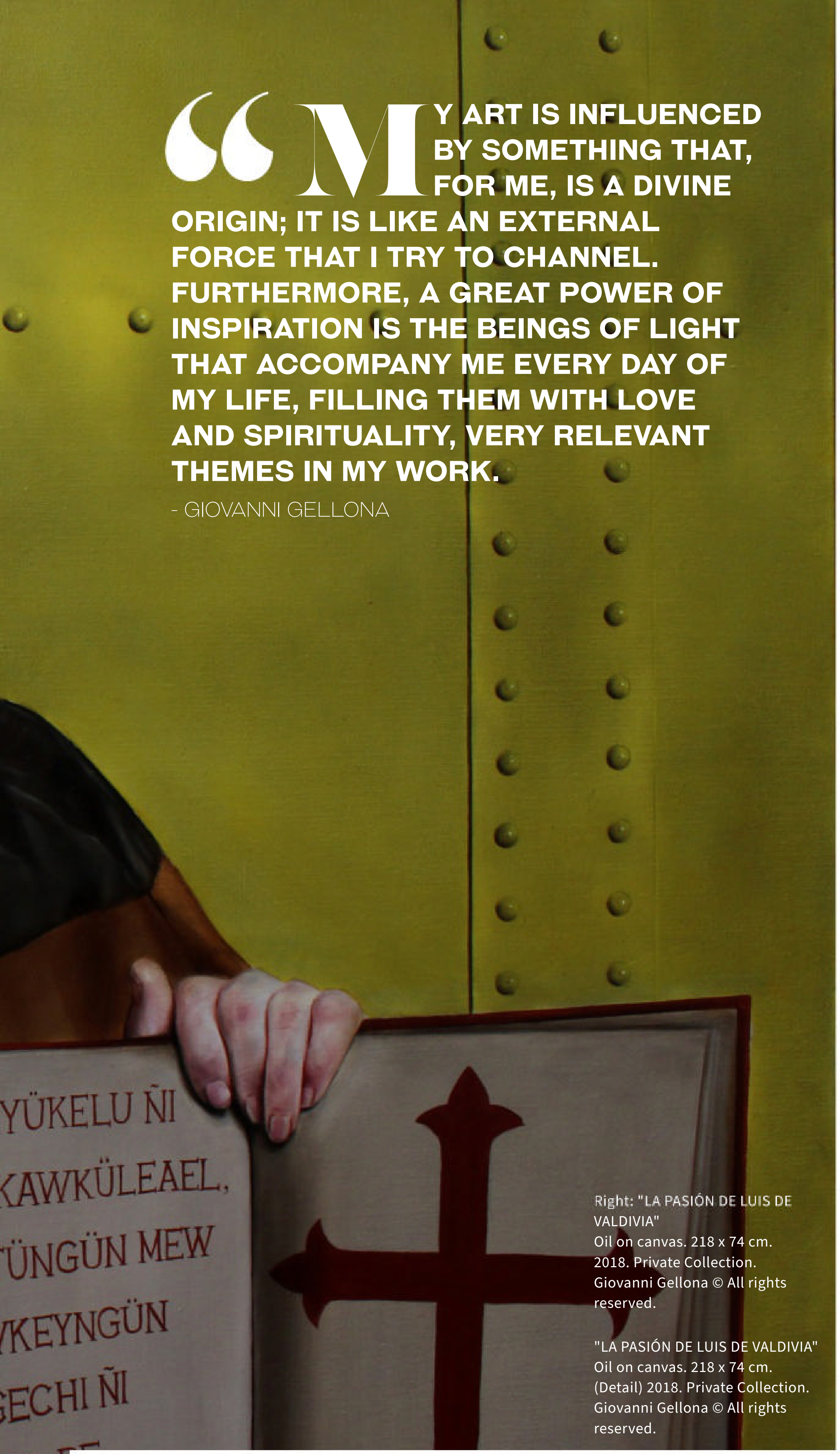


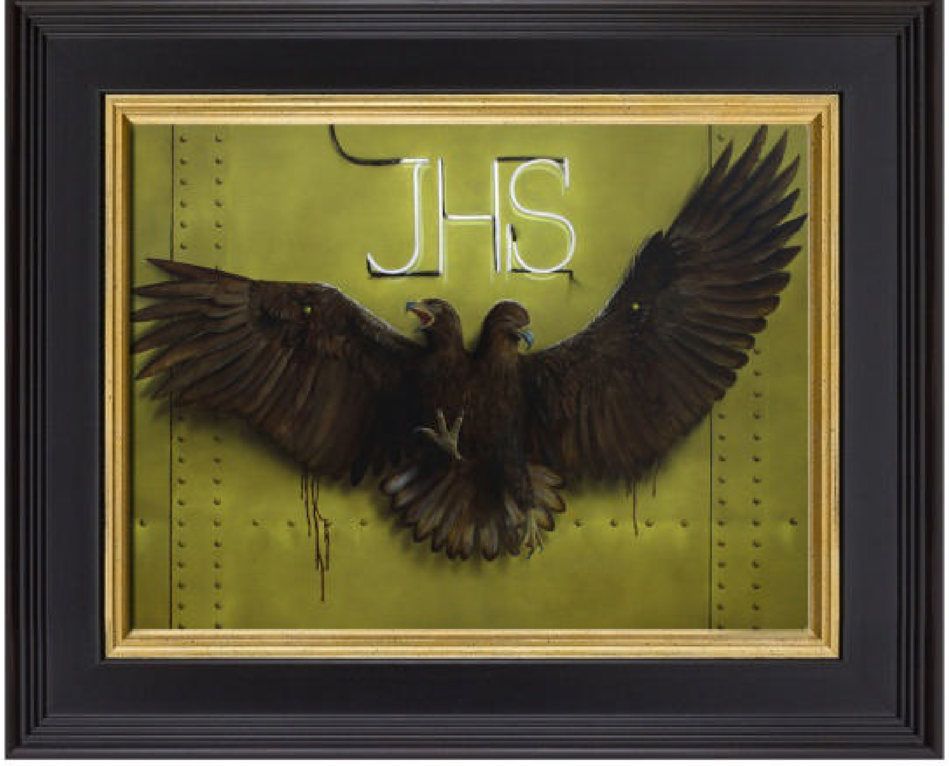
When painting on canvas or wood, the first strokes are always difficult for me, the nervousness of the world that will be revealed to my eyes always causes me positive anxiety, but once that stage is over, everything flows accompanied by my cats and music. Great masters like Da Vinci or Caravaggio are a source of inspiration and learning.
Using techniques such as smudge or prime painting, little by little, I progress in my artistic style. I started with hyperrealism, but today I connect with the soul of things, a style I have called Spiritual & Surreal Pop.

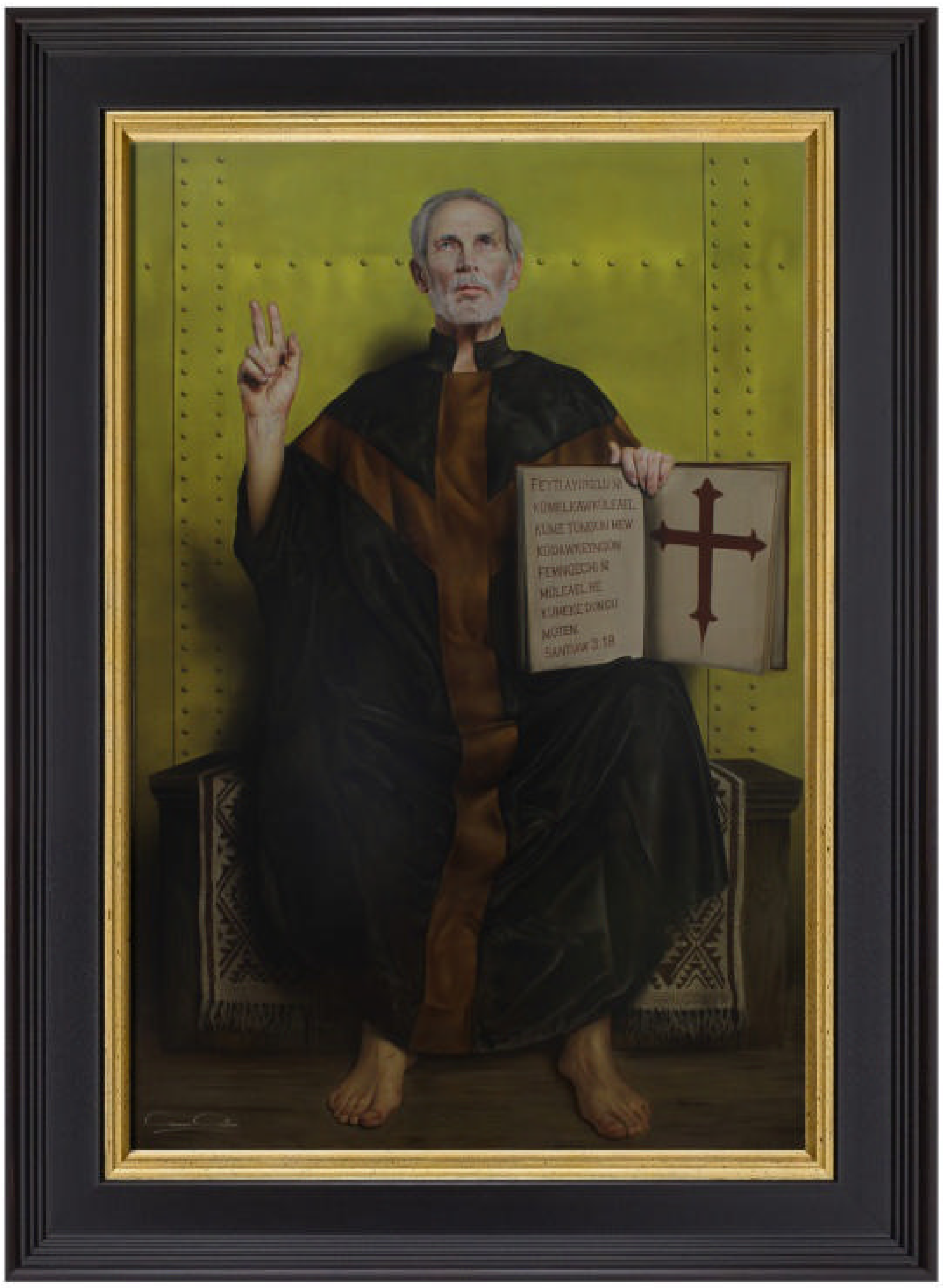
ART MARKET MAGAZINE: **From your personal journey in the art field, what will be your advice to the young artist looking for a way of development?**

GIOVANNI GELLONA: I would tell the new generations to connect with the most positive emotions of humanity; this will help to change this feeling of negativity that exists in the world today. Being an artist is a great profession and responsibility, like a scientist or doctor. Skill and work must be maximized, and we should always give our best. It is also essential to be grateful for this creative gift

> "MY ART IS INFLUENCED BY SOMETHING THAT, FOR ME, IS A DIVINE ORIGIN; IT IS LIKE AN EXTERNAL FORCE THAT I TRY TO CHANNEL. FURTHERMORE, A GREAT POWER OF INSPIRATION IS THE BEINGS OF LIGHT THAT ACCOMPANY ME EVERY DAY OF MY LIFE, FILLING THEM WITH LOVE AND SPIRITUALITY, VERY RELEVANT THEMES IN MY WORK.
>
> - GIOVANNI GELLONA







Right: "LA PASIÓN DE LUIS DE VALDIVIA"
Oil on canvas. 218 x 74 cm.
2018. Private Collection.
Giovanni Gellona © All rights reserved.

"LA PASIÓN DE LUIS DE VALDIVIA"
Oil on canvas. 218 x 74 cm.
(Detail) 2018. Private Collection.
Giovanni Gellona © All rights reserved.

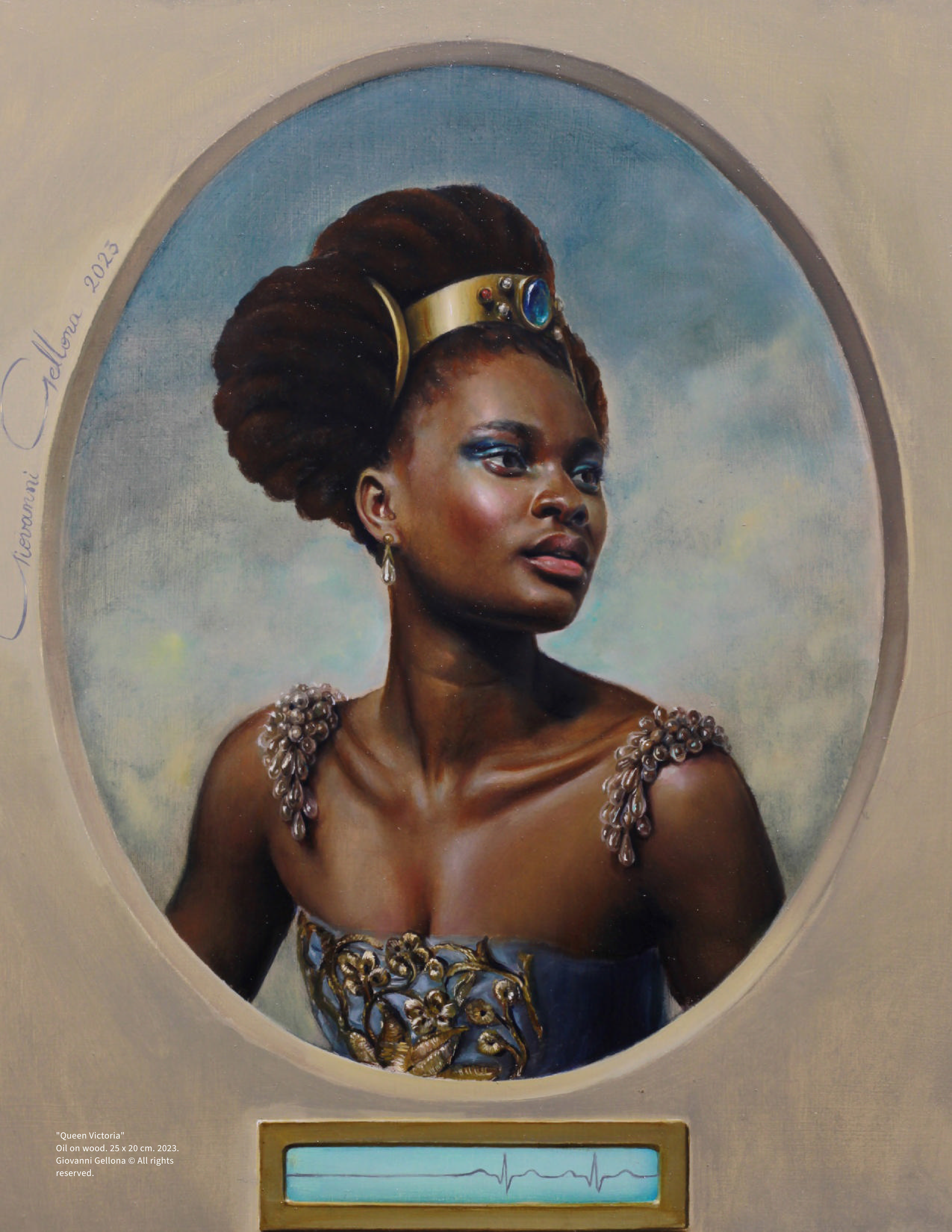
because, through this discipline, human beings have been able to carry out great works that we still admire.

ART MARKET MAGAZINE:

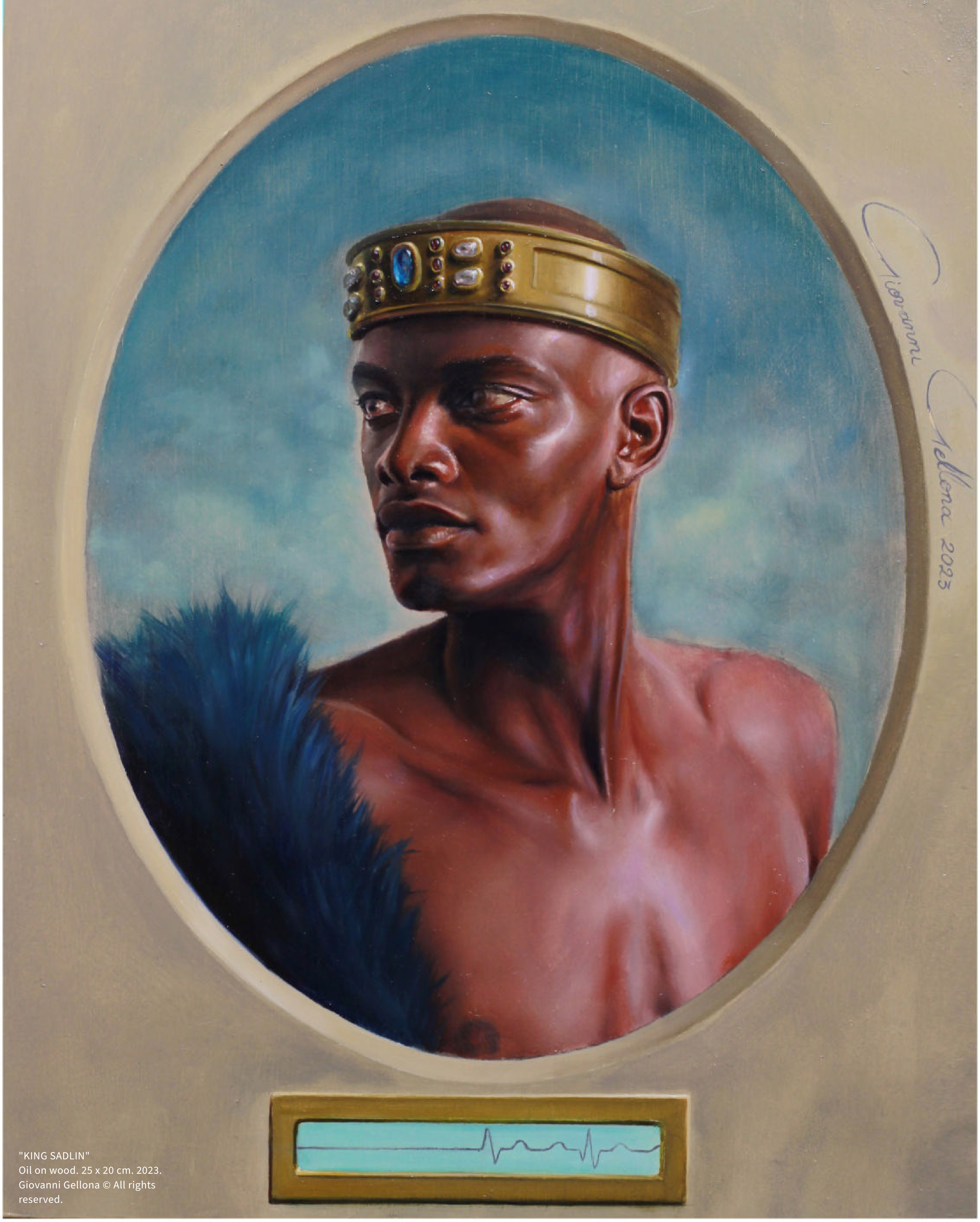
What's the future hold? Any special exhibitions in the upcoming months?

GIOVANNI GELLONA:

Right now, I am finishing a couple of portraits of two Haitian friends (Victoria and Sadlin), both beautiful beings of light. This new collection is highly inspired by the Haitian culture that has come to Chile, people of effort and sacrifice. I wanted to portray them in wood, a fantastic support worthy of kings and gods. On the other hand, I will start some collections for Conde Contemporary Gallery inspired by two movie classics, Gone With the Wind and The Wizard of Oz, both released in 1939 and starring women I love and admire.
Also, I would like to do something in Italy because since I was little, I have been amazed by the beauty of the Italian culture, its artists, and their great works; I would love to get an exhibition in Italy, and I am looking the right muse for this project.


Giovanni Gellona 2023

"Queen Victoria"
Oil on wood. 25 x 20 cm. 2023.
Giovanni Gellona © All rights reserved.



"KING SADLIN"
Oil on wood. 25 x 20 cm. 2023.
Giovanni Gellona © All rights reserved.

GIOVANNI GELLONA

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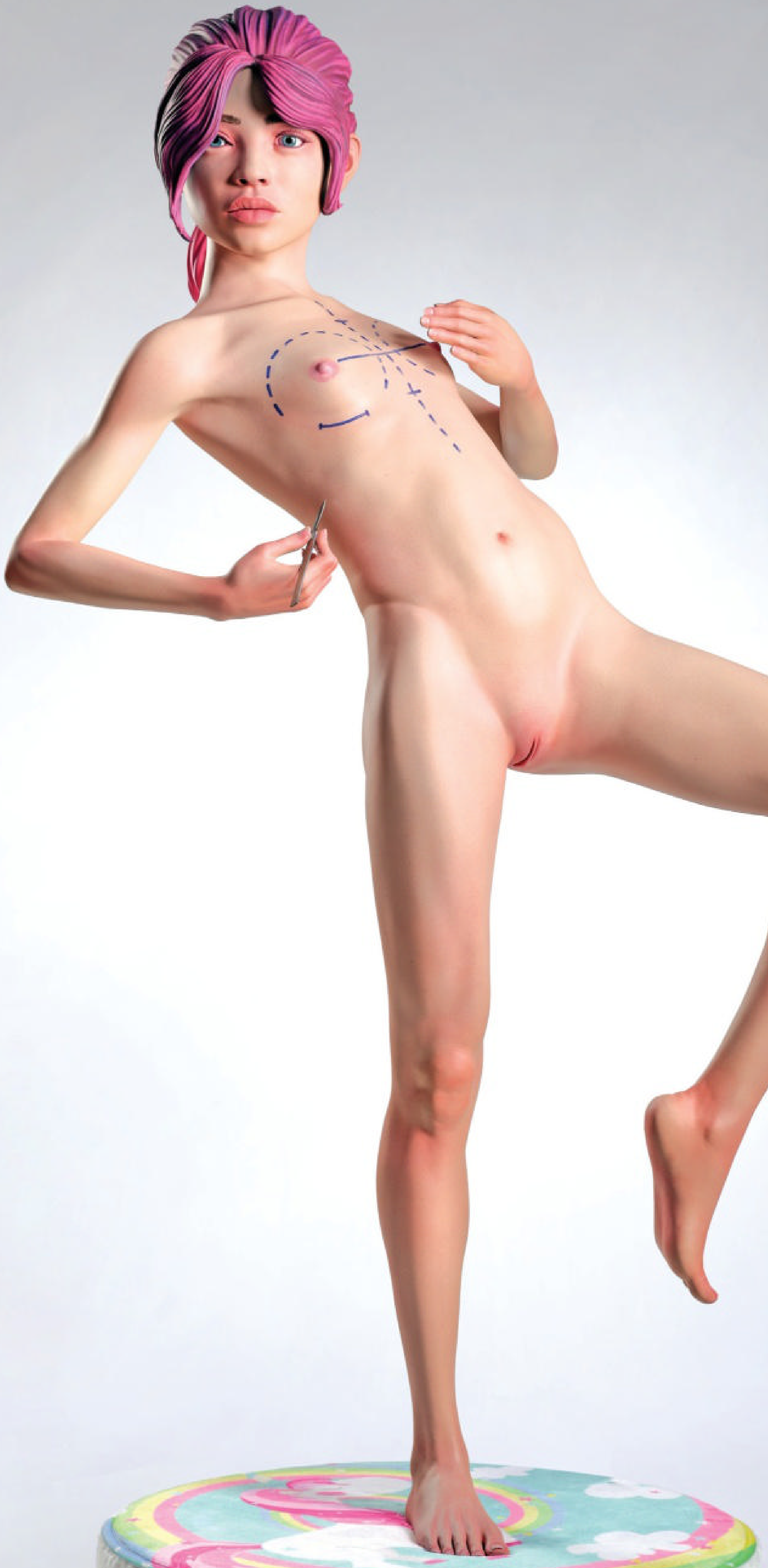
INSTAGRAM: @GIOVANNIGELLONA
FACEBOOK: /DONGIOVANNIGELLONA

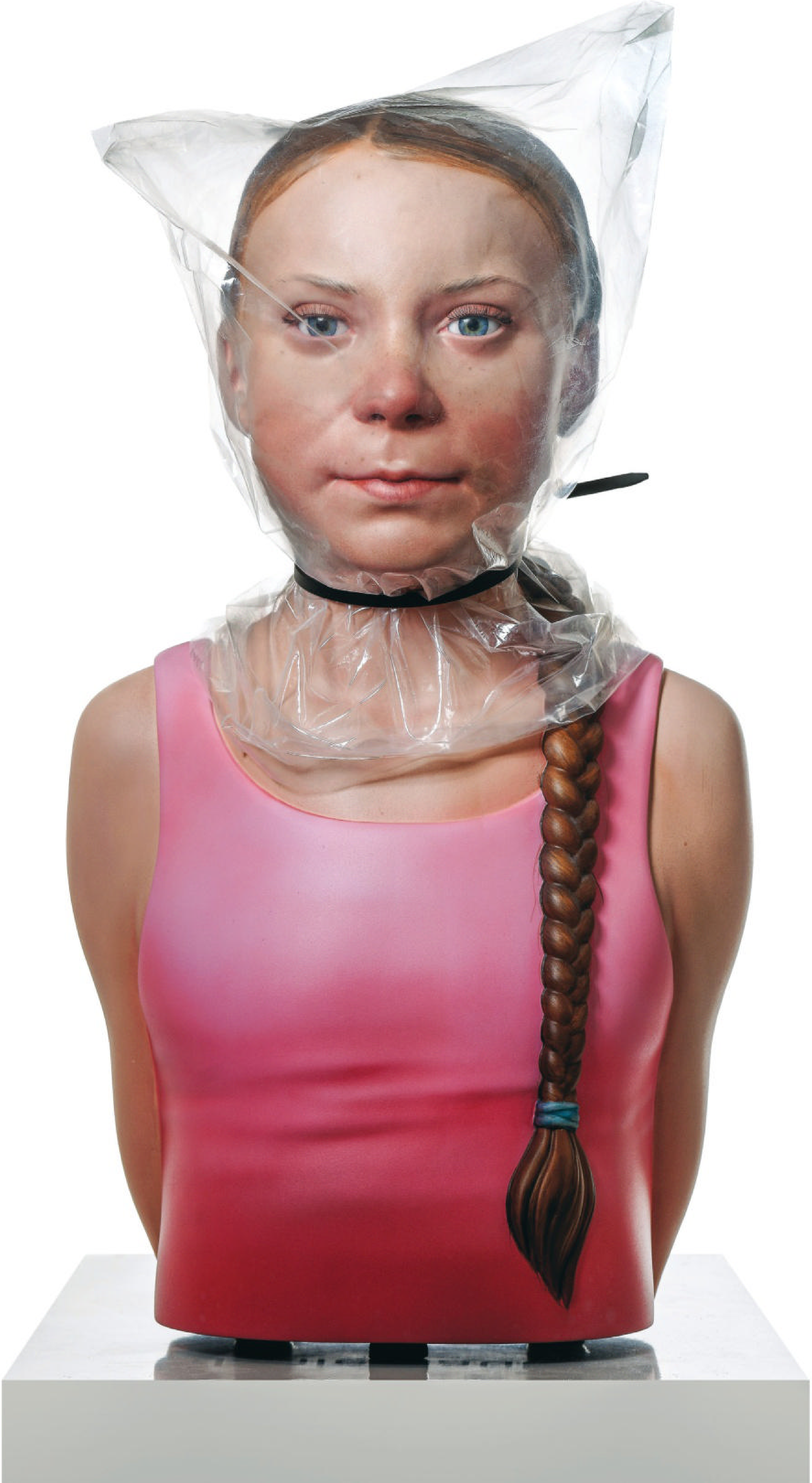
DANIEL PAUL

THE TURBOFOLK COLLECTION

> "SOMETIMES I SUFFER FROM THE FEELING THAT PEOPLE HAVE STOPPED VALUING LIFE, DISPLACED DEATH, AND EVEN STOPPED APPRECIATING THE THINGS THEY PRODUCE OR CONSUME. WE ABANDON WISDOM TO SATISFY OUR OWN PRIDE AND THROW OURSELVES IN SOLITUDE INSTEAD OF MUTUAL JOY. AT THE EXPENSE OF EXPERIENCING THE PRESENT, WE HAVE RECOURSE TO THE IDEA OF SURVIVING IN THE FUTURE."
> - DANIEL PAUL



Ho'oponopono, eco-plastic,
polyester, acrylic, 155 x 70 x 60 cm,
2022
Daniel Paul © All rights reserved.



Once Upon a Teen Age,
eco-plastic, polyester,
acrylic,
60 x 30 x 20 cm, 2020
Daniel Paul © All rights
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DANIEL PAUL

THE TURBOFOLK COLLECTION

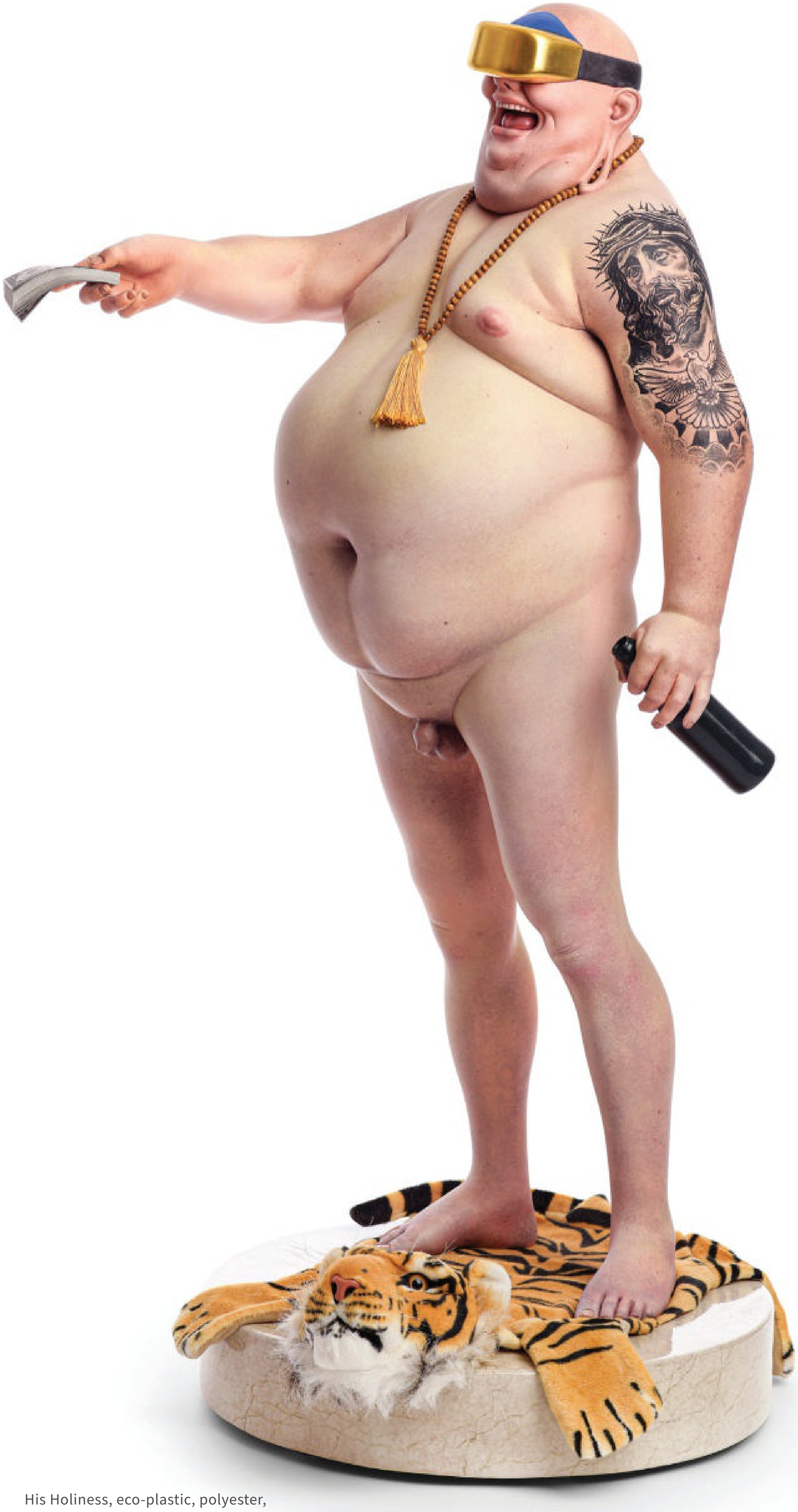
Daniel Paul was born in Prague, former Czechoslovakia, in 1984. Graduated from the Academy of Arts, Architecture, and Design in Prague in 2011. After graduation, he started working in the entertainment industry and devoted himself to free artistic creation.

The formal aspect of his free sculptural work has been changing throughout his life, from abstract works built on products of nature set in public spaces to works created from synthetic materials that have recently been firmly anchored in figural realism.
From the content perspective, his current work can be classified as decadent and symbolist, and from the formal point of view, it fits in the categories of realism and pop art.

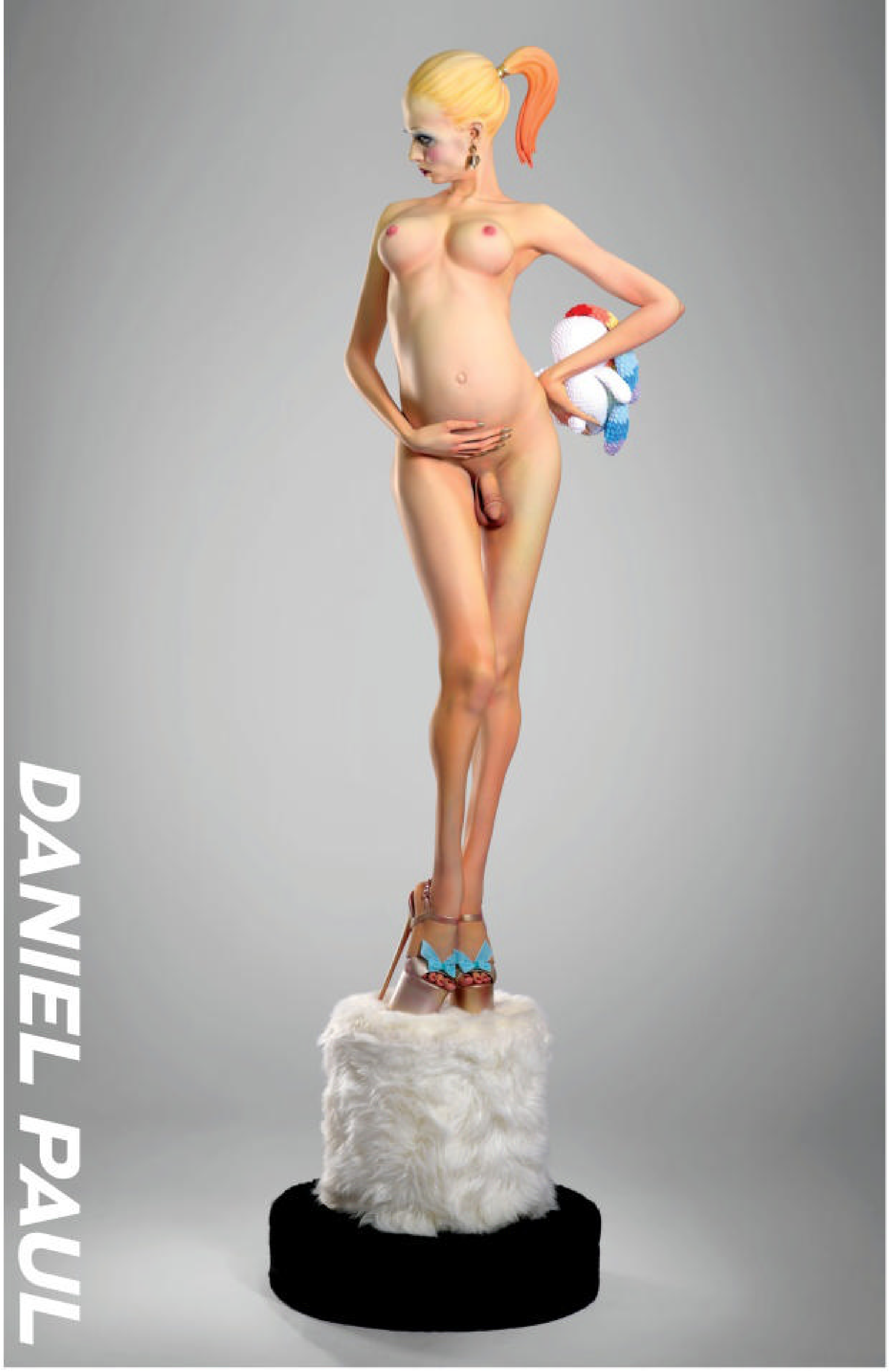
The way he constructs the figure and plinth refers to the tradition of classical figural sculpture, and his works sometimes resemble heroic dioramas in their form. However, current technologies dominate the methods of processing. The author creates with an eye for detail and an emphasis on the complexity of the whole.

The presence of narrative is essential to his sculptural work. In these stories and genres, Paul often and with pleasure moves between multiple possible interpretations, and his means of expression tend to be controversial. It encourages us to constantly reflect on the boundaries of acceptability between the freedom of artistic expression and social ethos. It is often necessary to read the sculpture from all sides to recognize the conveyed content.

In his portfolio, there are 23 group exhibitions, 14 public art realizations, incl. site-specific projects, as well as many commercial realizations.



His Holiness, eco-plastic, polyester, acrylic, 24 ct. Au, 140 x 80 x 60 cm, 2020
Daniel Paul © All rights reserved.



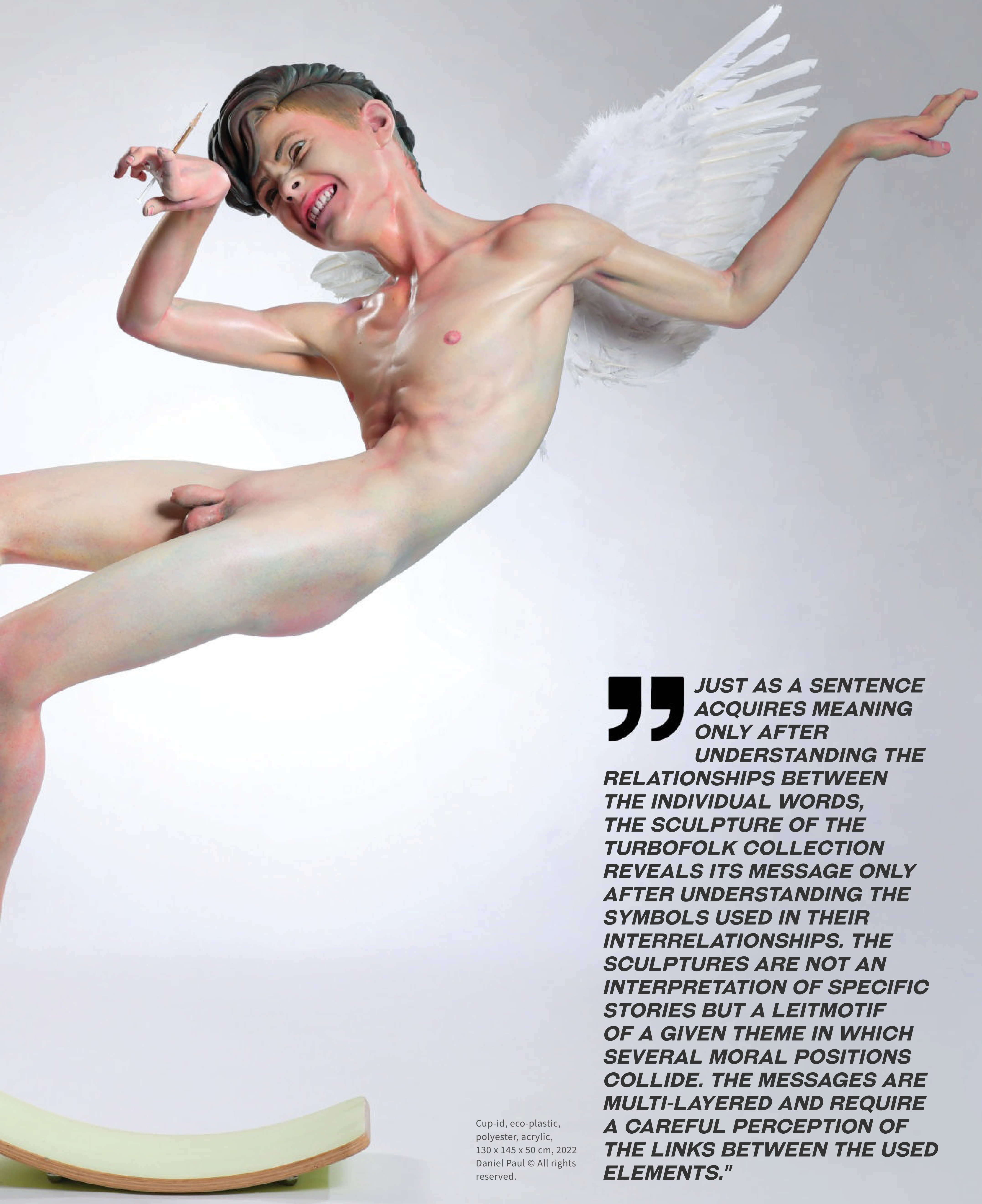
DANIEL PAUL

TURBOFOLK

Turbofolk, a figural sculpture collection, was created between 2020-22 during the covid pandemic by Czech sculptor Daniel Paul. The complete set consists of 15 polychrome figures, mostly life-size.

It is a moralistic appeal to reflect on today's consumer-oriented world. The collection portrays the social problems associated with religion, gender, racism, ecology, and similar topics and opens questions such as the use of power and the freedom of perception. It ironizes people's connection to fleeting things and draws attention to the fact of separation from profound life experiences.

Turbofolk reflects the current reality, and at the same time, it is also the starting point for creating a new reality – the reality with vision, hope, and a deep beauty that makes us remember where we all are coming from.



Cup-id, eco-plastic, polyester, acrylic, 130 x 145 x 50 cm, 2022 Daniel Paul © All rights reserved.

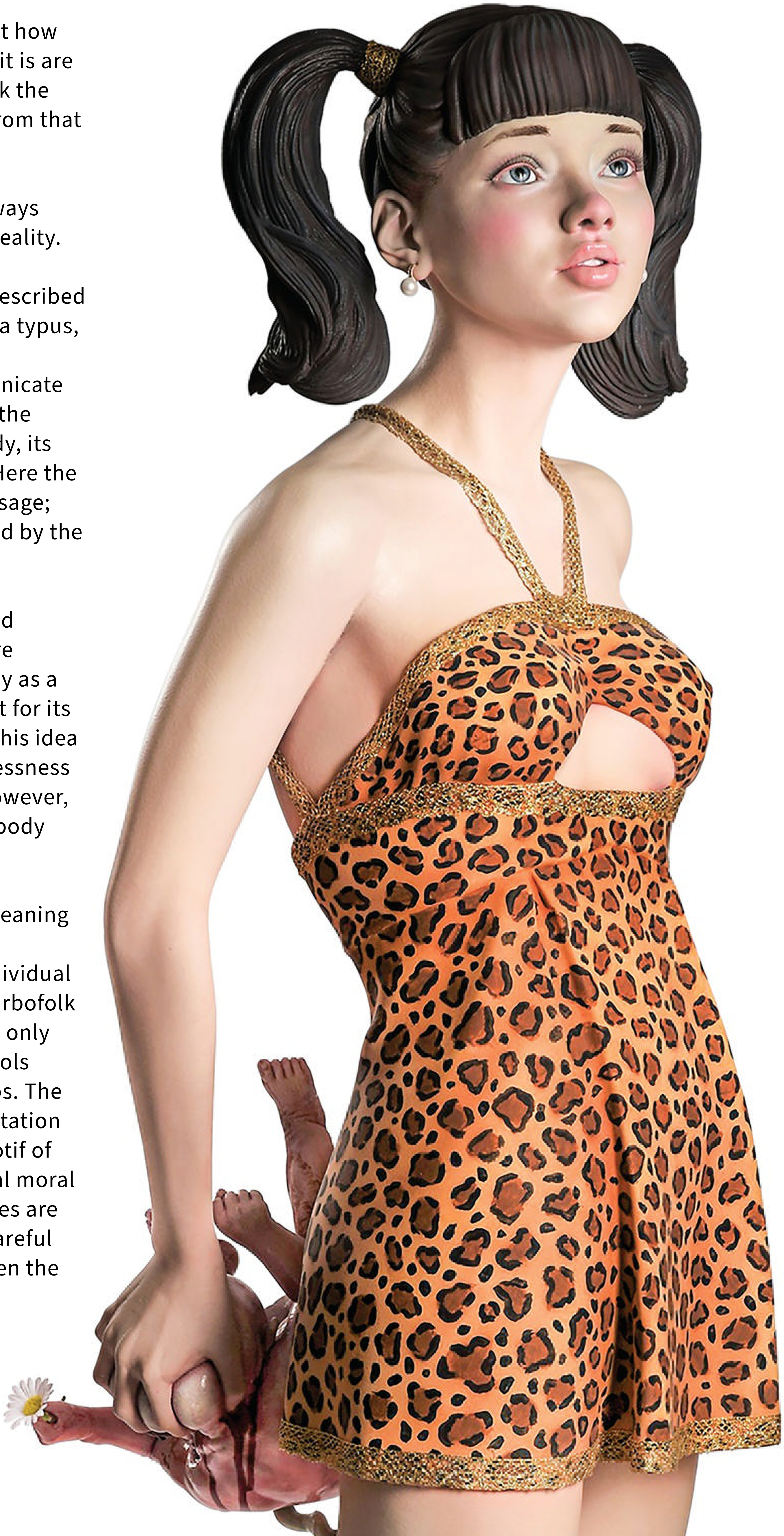
> ” JUST AS A SENTENCE ACQUIRES MEANING ONLY AFTER UNDERSTANDING THE RELATIONSHIPS BETWEEN THE INDIVIDUAL WORDS, THE SCULPTURE OF THE TURBOFOLK COLLECTION REVEALS ITS MESSAGE ONLY AFTER UNDERSTANDING THE SYMBOLS USED IN THEIR INTERRELATIONSHIPS. THE SCULPTURES ARE NOT AN INTERPRETATION OF SPECIFIC STORIES BUT A LEITMOTIF OF A GIVEN THEME IN WHICH SEVERAL MORAL POSITIONS COLLIDE. THE MESSAGES ARE MULTI-LAYERED AND REQUIRE A CAREFUL PERCEPTION OF THE LINKS BETWEEN THE USED ELEMENTS."

Turbofolk also reminds us that how something appears and what it is are two different things. Let's seek the truth first and start creating from that place.

Expressing a given topic is always through a man and his corporeality. By using the symbols that are characteristic of each of the described issues, we obtain a person as a typus, a generic representative of a particular trend. We communicate our attitude and approach to the world through the human body, its attributes, and its positions. Here the soma is the bearer of the message; the péxis, the body illuminated by the soul, seems to be absent.

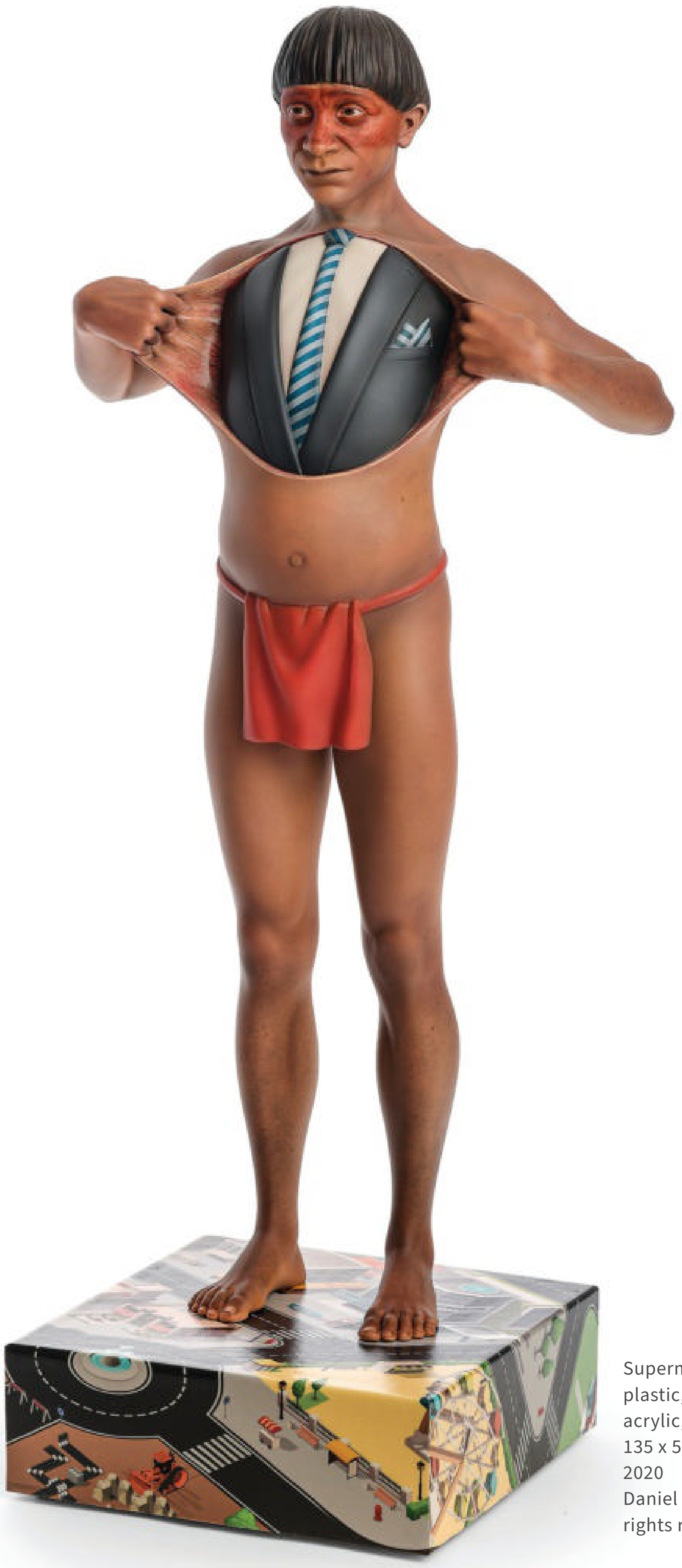
The final formal perfection and artificiality of the sculpture are intentional. It depicts the body as a product. It needs to be perfect for its purpose; any deviation from this idea is undesirable. Physical flawlessness has become a social norm. However, can such a conception of the body still speak of beauty?

Just as a sentence acquires meaning only after understanding the relationships between the individual words, the sculpture of the Turbofolk collection reveals its message only after understanding the symbols used in their interrelationships. The sculptures are not an interpretation of specific stories but a leitmotif of a given theme in which several moral positions collide. The messages are multi-layered and require a careful perception of the links between the used elements.



The Virgin Touch, eco-plastic, polyester, acrylic, 170 x 63 x 55 cm, 2022

Daniel Paul © All rights reserved.



Superman, eco-plastic, polyester, acrylic,
135 x 50 x 40 cm,
2020
Daniel Paul © All rights reserved.

Getting to know DANIEL PAUL

THE TURBOFOLK COLLECTION

ART MARKET MAGAZINE: **Please share the background of your artistic journey. Did you grow up in a creative environment? What led you into the contemporary art field as a professional artist?**

DANIEL PAUL: As the son of an academic painter, I grew up in a creative environment. From childhood, I was surrounded by catalogs and books about art, and I was also a regular visitor to exhibitions and openings. Even then, I was fascinated by what artists experienced in the creation process and looked forward to my own creative experience. I enjoyed working with different materials the most, and at the same time, I didn't want to be a painter like my father, so I decided to become a sculptor.

By diving into materials and techniques, I wanted to create pieces that tell stories and touch people.
Still, the path to understanding the meaning and deep significance of art in my life was not an easy one.
It took me many years to understand that art was the most accessible form of expression and an essential need for me.
Through art, I can reflect on myself and the world as I perceive it. In the whirlwind of change, I discovered myself and various social constraints and conventions.
Being a professional artist for me means being connected to galleries, curators, auctions, art institutions, and various financial structures.
However, I now finance my free artistic work from other income-generating activities.

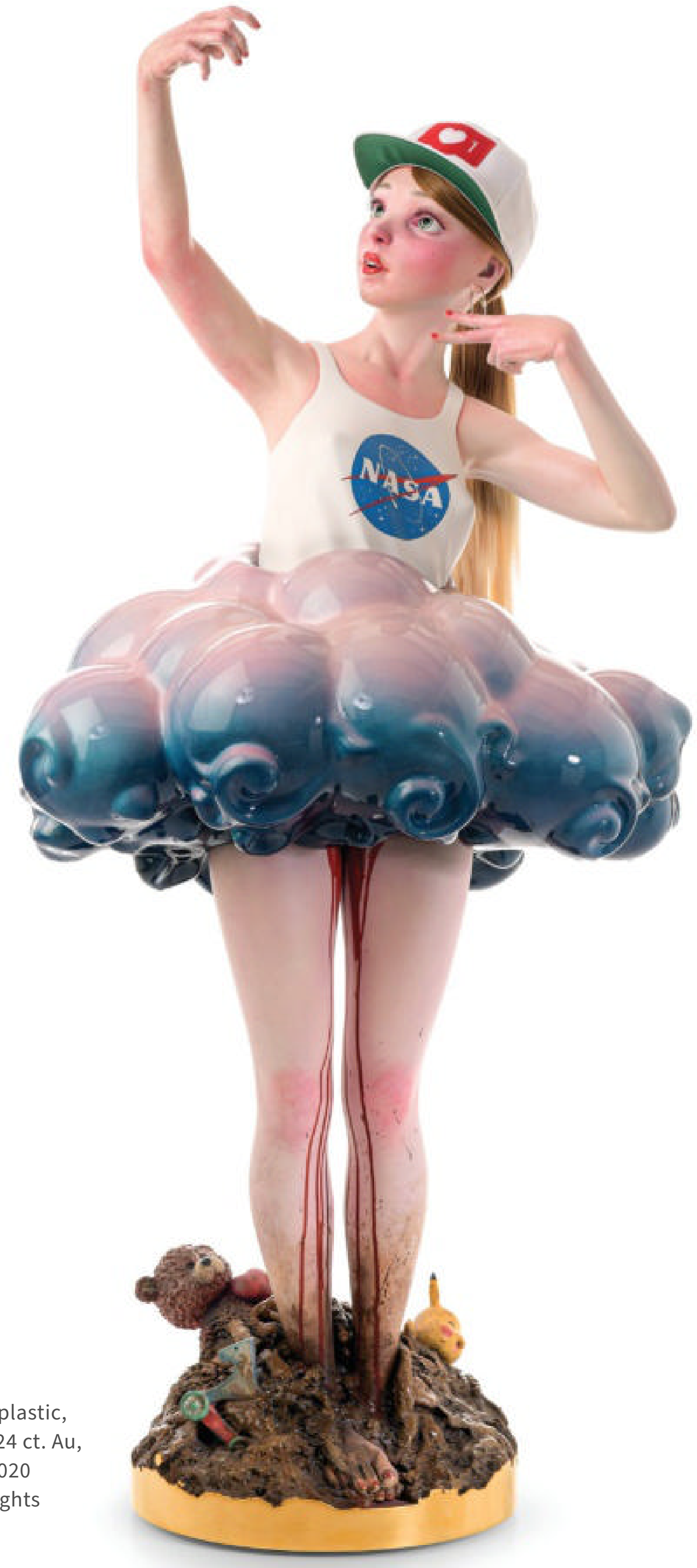
On the one hand, this method may partially prevent me from higher productivity and deeper concentration and calmness for free creation; on the other hand, it allows me a higher degree of freedom in topics, form, and creative processes.

ART MARKET MAGAZINE: **Where your inspiration comes from? Would you say that your art is influenced by other artists or a specific art field?**

DANIEL PAUL: I see inspiration as a map that allows me to explore different aspects of my interest, from deep topics to advanced technologies. I am open to inspiration from all directions, whether it has a positive or negative form. I am most inspired by social topics related to ethical issues and the changes we face. It concerns themes such as values, prejudices, fears, and the need for certainty of today's people. Also, the challenge of accepting responsibility for our existence and answering who we are, where we are coming from, and where we are going is very inspiring.
In addition to the above examples, I was inspired by rap music when creating the Turbofolk collection, which also includes the "Superman" sculpture. Just like rap, the Turbofolk collection follows clearly defined formal rules that allow the story to be expressed in a stylized form through symbols and combine them in a unified visual rhythm. At the same time, I was very inspired by the elements of sacred sculptures, where typus, narrative, plinths, attributes, and polychromy are used.

ART MARKET MAGAZINE: **Let's talk about your unique technique. Please tell us about the entire work process, from the step of the idea until the final outcome.**

DANIEL PAUL: I consider the choice of subject matter essential in my work because it is crucial for communicating the content – it is the artwork's message. I need to feel the excitement in the subject matter; I know I'm touching on something essential at that moment. My other approach is already very conceptual – I make careful observations, contemplate, plan, sketch, and design. In the actual implementation, I choose very dynamic processes, yet not demanding time, space, and resources. I always remember doing only the necessary maximum for a particular detail. Anything extra is often very inefficient for the final look of the work and the process itself. It happens that 40% of the effort is enough to achieve an optimal result; the other 60% of the work only affects true art connoisseurs or technology enthusiasts.
In fact, with realistic sculptures like mine, it happens that too much fixation on details draws the viewer's attention to the formal execution of the sculpture rather than its content and message.
My work is a fusion of sculpture, painting, design, and modern technology. Developing this process into a form that suits my approach and current state has taken many years.
When I assembled my first 3D printer in 2011, I discovered the enormous potential for my work in its spatial unpretentiousness, its ability to work almost around the clock, and its minimization of waste.
The 3D printer allowed me to eliminate these processes, which I found both uncreative and energy-draining.



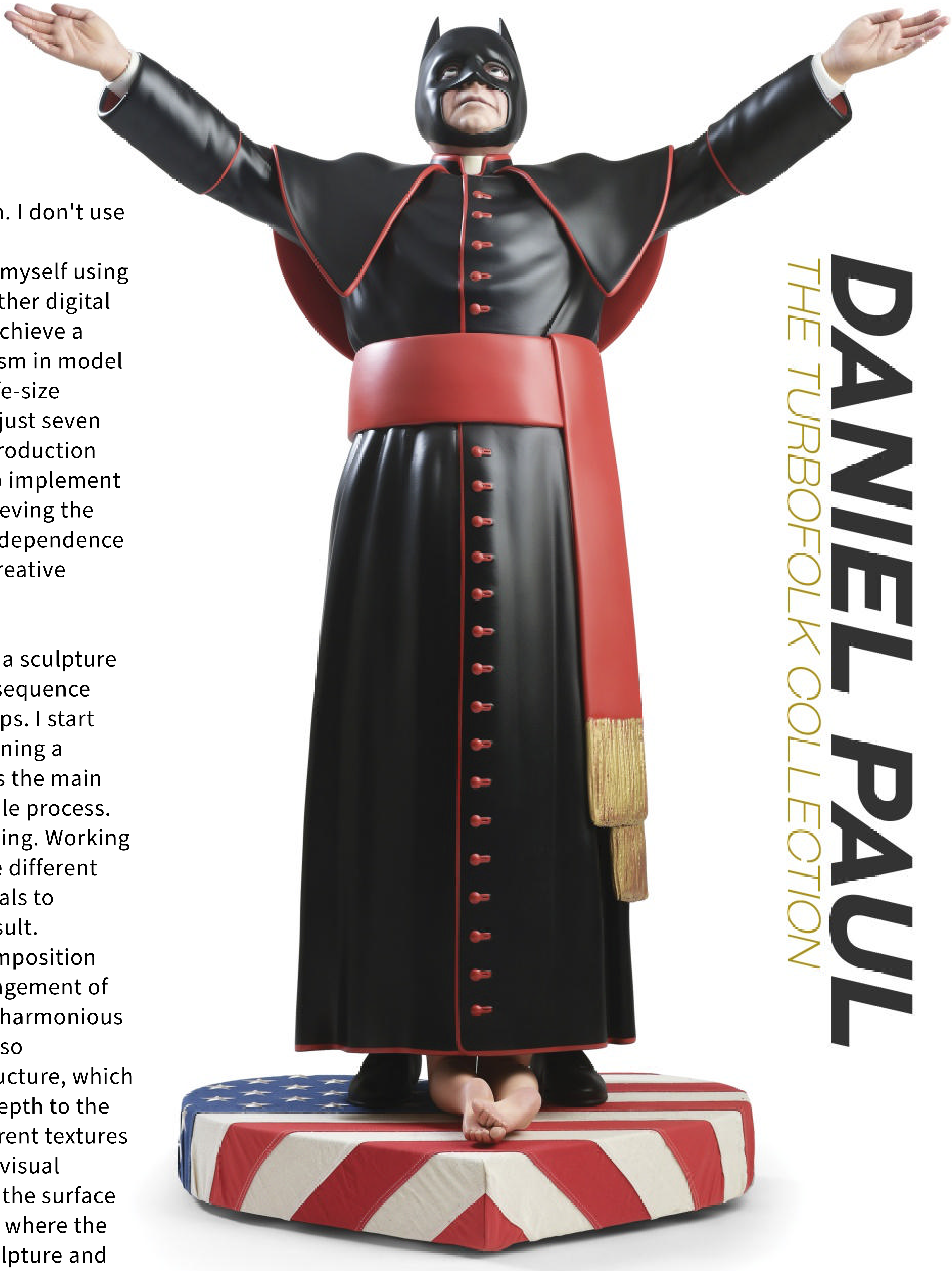
Point of View, eco-plastic, polyester, acrylic, 24 ct. Au, 150 x 70 x 60 cm, 2020 Daniel Paul © All rights reserved.

DANIEL PAUL

THE TURBOFOLK COLLECTION

Today, I have a 3D farm. I don't use 3D scanning;
I model my sculptures myself using Zbrush software and other digital tools. It allows me to achieve a high degree of dynamism in model making and create a life-size figurative sculpture in just seven days. I design all the production processes to be able to implement them myself, thus achieving the maximum degree of independence and autonomy in my creative practice.

My process for making a sculpture can be described as a sequence of several essential steps. I start with selecting and defining a theme, which serves as the main inspiration for the whole process. Then comes the modeling. Working with the material, I use different techniques and materials to achieve the desired result.
I carefully consider composition to get the correct arrangement of elements and create a harmonious overall impression. I also concentrate on the structure, which adds expression and depth to the work. I work with different textures to achieve the desired visual effect. The next step is the surface treatment of the work, where the play of light on the sculpture and the color harmony is important to me. I preserve and protect all applied layers of paint with varnish.

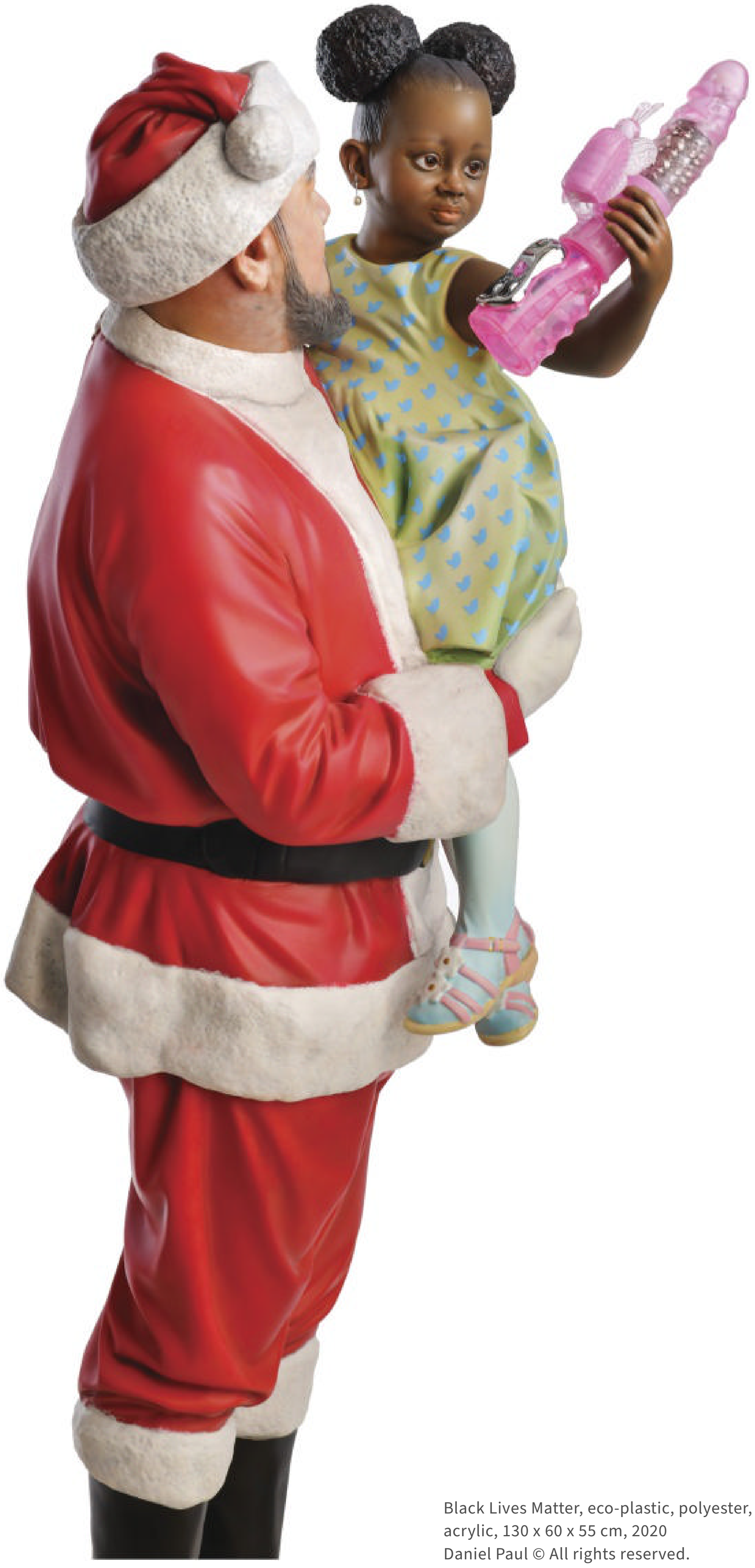


Badman, eco-plastic, polyester, acrylic,
150 x 125 x 65 cm, 2020
Daniel Paul © All rights reserved.

The final adjustment of the work and preparation for the presentation is also very important to me personally. This is where curators often come into play, but I prefer to work without direct influence from other people.
I want my work to be presented as I imagined and created it.
The whole process of making a sculpture is fundamental to me, and I see it as an artistic journey where I am constantly developing and discovering new possibilities.
I continuously aim to improve my skills and express myself authentically and personally through my art.

ART MARKET MAGAZINE: **From your personal journey in the art field, what will be your advice to the young artist looking for a way of development?**

DANIEL PAUL: It very much depends on the young artist's motivation, talent level, and specific ambitions. But in general, I could advise about this:
Start by opening yourself up to different influences and inspirations - follow other artists, various styles, historical works, and current trends. The art world is rich and diverse. Explore different media, techniques, and genres and combine them.
That will build a wide range of expressive possibilities and can lead you to unexpected results.
Don't be afraid to step out of your comfort zone and try new approaches; look for new ways to express your thoughts and emotions. Experiment! Also, be an active observer of the world around you. Open your senses and take in everything surrounding you, even if it seems unrelated to art.
Be interested in social changes, values, emotional expressions, and prejudices. In this context, you can find the inspiration and message you want to express through your art. Create conceptual works that engage the viewer in interaction.
Share your work with others.
Being part of an artistic community can give you support, feedback, and inspiration. Network with other artists, curators, and professionals, and participate in exhibitions, workshops, and festivals.
Be bold and authentic. Feel free to express your own worldview and trust your artistic instinct.
The most compelling works of art often come from personal experience and honest expression by the artist.



Black Lives Matter, eco-plastic, polyester, acrylic, 130 x 60 x 55 cm, 2020
Daniel Paul © All rights reserved.

> **"TURBOFOLK REFLECTS THE CURRENT REALITY, AND AT THE SAME TIME, IT IS ALSO THE STARTING POINT FOR CREATING A NEW REALITY – THE REALITY WITH VISION, HOPE, AND A DEEP BEAUTY THAT MAKES US REMEMBER WHERE WE ALL ARE COMING FROM."**

Your artistic development is an ongoing process and will take a lifetime. Be patient and open to new challenges as each experience moves you closer to discovering your own artistic voice. In the end, remember that the quality of your art is not determined by market price or the quantity of works sold. The sales rate reflects the quality of the business rather than the artwork itself.

ART MARKET MAGAZINE: **What's the future hold? Any special exhibitions in the upcoming months?**

DANIEL PAUL: I am currently working on projects that are primarily aimed at the general public as they relate to social issues that I see as important for shaping our common future. One of these projects will have a public presentation in central London on August 23 and another in Berlin in November. I will provide details on my website (danielpaul.cz) and Instagram (@danpaul_sculptor).

DANIEL PAUL
THE TURBOFOLK COLLECTION

WEBSITE: WWW.DANIELPAUL.CZ
INSTAGRAM: @DANPAUL_SCULPTOR

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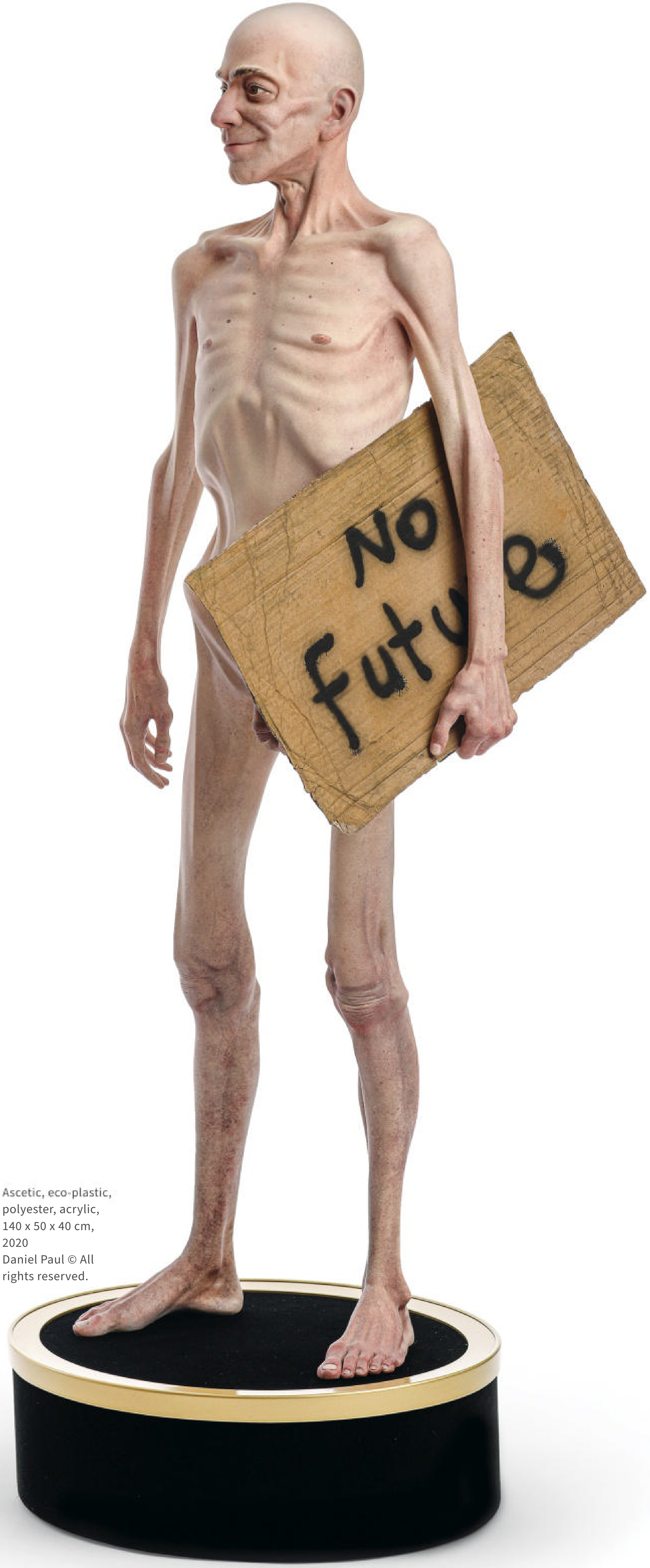

Ascetic, eco-plastic, polyester, acrylic, 140 x 50 x 40 cm, 2020
Daniel Paul © All rights reserved.

Raincoat #32 2023
Mixed Media.
100x100cm
Sebastian Riffo ©
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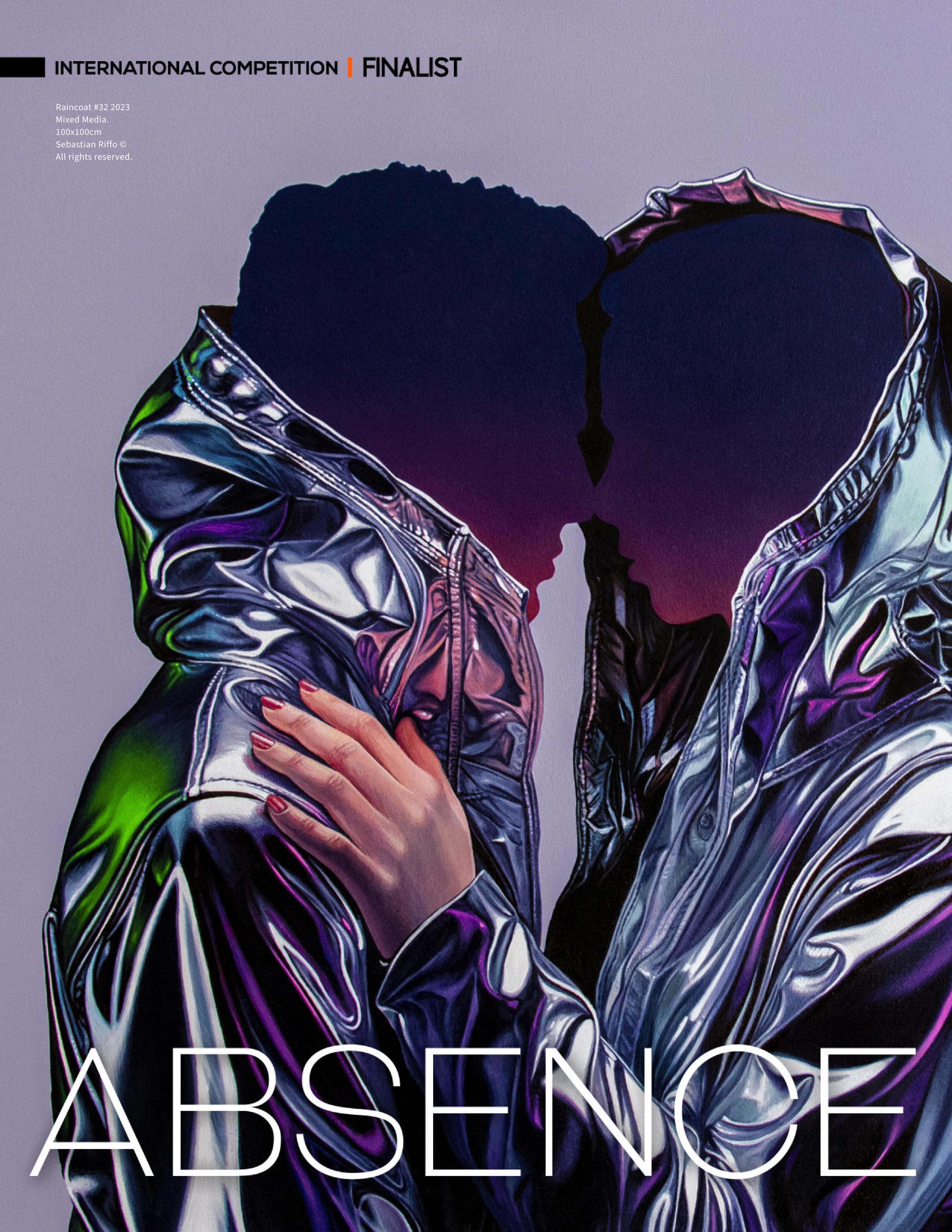

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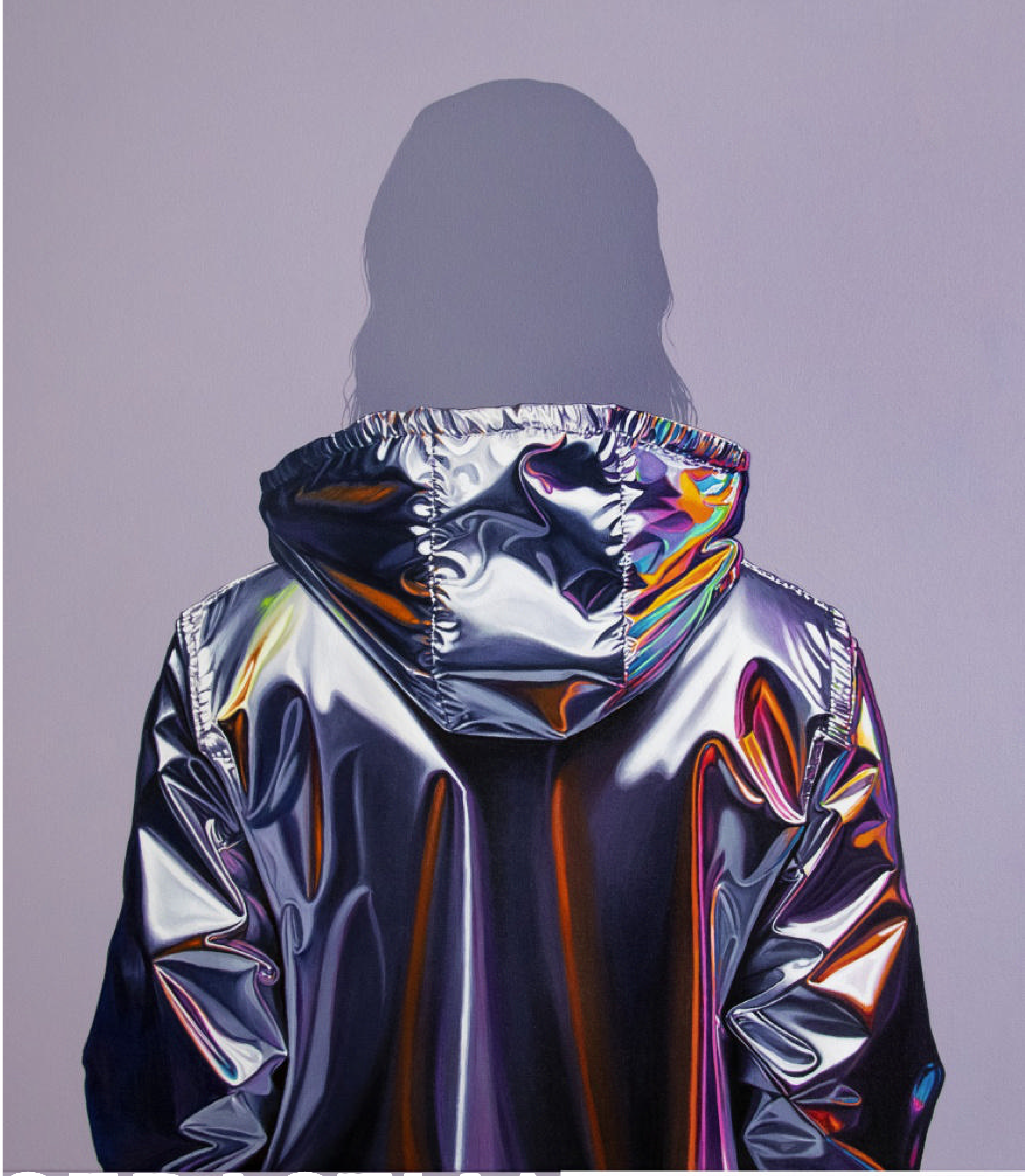

Raincoat #31 2023
Mixed Media.
100x100cm
Sebastian Riffo ©
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SEBASTIAN RIFFO MONTENEGRO

RIFFO MONTENEGRO MANAGES TO VEIL THE IMAGE AND REVEAL MEANING SIMULTANEOUSLY, REFERENCING SOCIO-CULTURAL ICONS THAT HAVE HISTORICALLY SHAPED OUR UNCONSCIOUS DISCOURSE.

THROUGH THESE PICTORIAL ALLEGORIES, THE WORK PROVOKES IN THE VIEWER THE NEED TO UNVEIL THE IMAGE, DISCOVER AND UNDERSTAND A NEW MEANING, RETHINK, AND AWAKEN IN THE INDIVIDUAL THE FREE INTERPRETATION TYPICAL OF THE HUMAN CONDITION."

SEBASTIAN RIFFO MONTENEGRO

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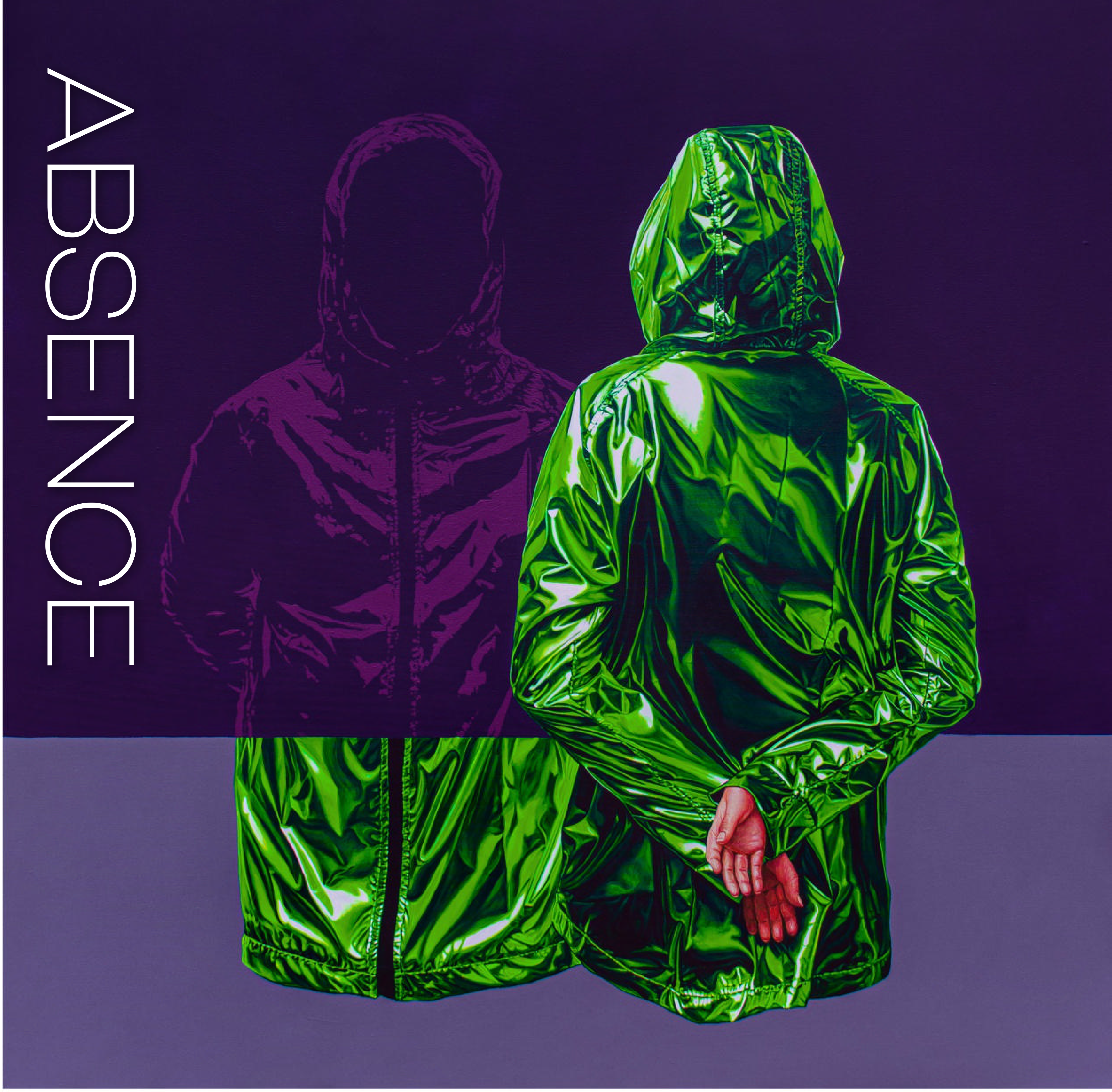

Sebastian Riffo Montenegro lives and works in Chile. His unique contemporary works combine various fields, including painting, photography, 3D modeling, digital art, NFT, and street art.
In his figurative unique artistic style, he creates faceless figures in trench coats maneuvering across deconstructed backgrounds of color.
He works with a selective palette and controlled lighting to create veils of lucid colors and mysterious shapes.
In his work, absence is a common idea.
He aims to present an explicit critique of social customs and the creation of social beliefs such as religion, fashion, consumerism, the state, borders, the digitization of life, and the excessive desire for success and power.

Left:
Sebastian Riffo
Montenegro at the
studio © All rights
reserved.

Top: Raincoat #28
2022
Mixed Media.
150x150cm
Sebastian Riffo ©
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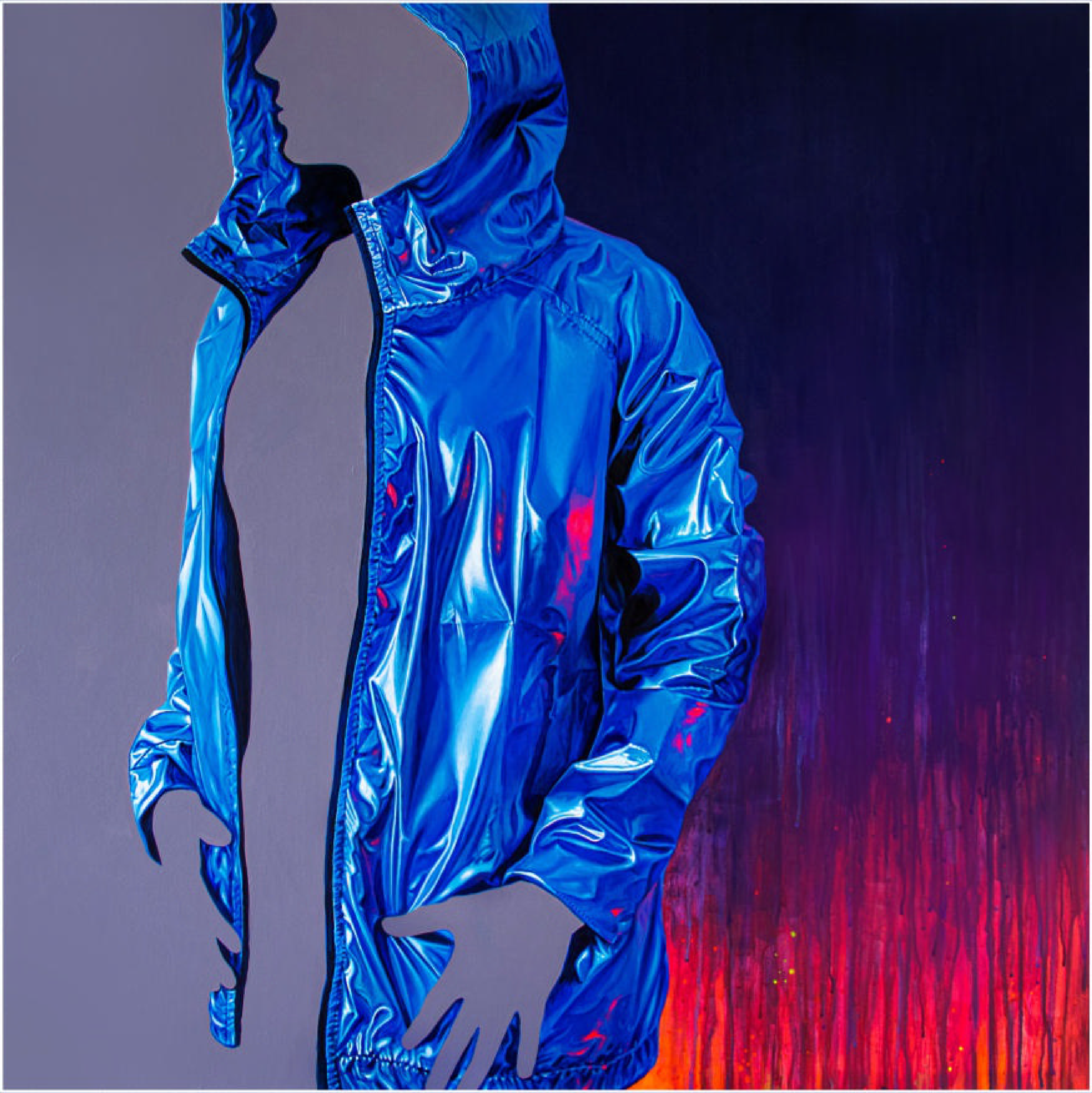
INTERNATIONAL COMPETITION | FINALIST



Raincoat #26 2022
Mixed Media.
100x100cm
Sebastian Riffo ©
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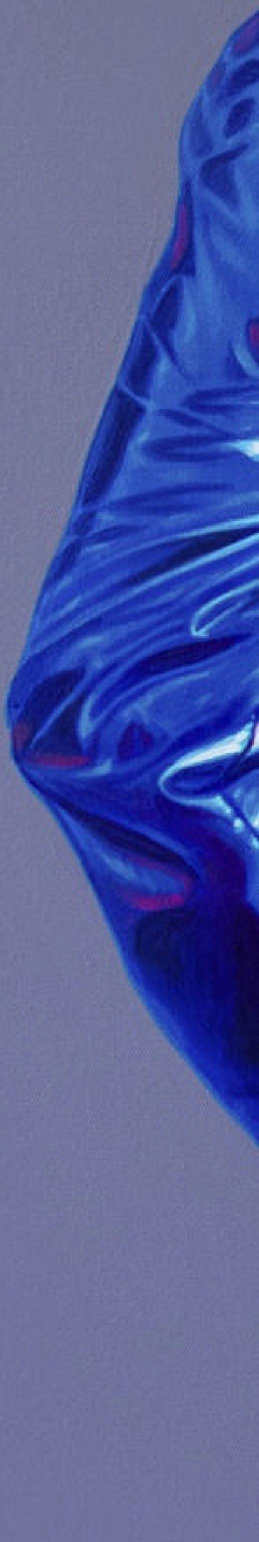

Right: Raincoat #27 2022
Mixed Media.
100x100cm
Sebastian Riffo ©
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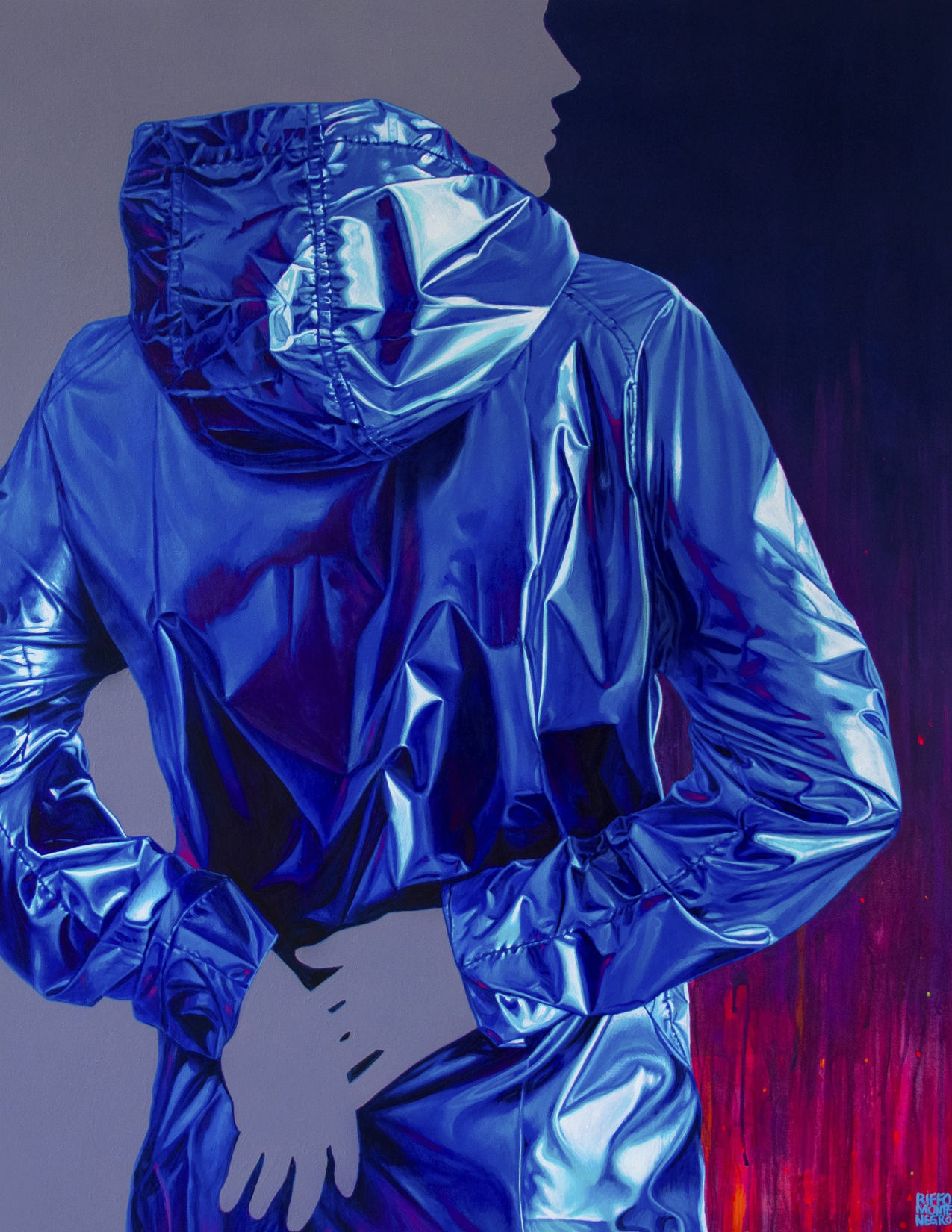
SEBASTIAN RIFFO MONTENEGRO

Riffo Montenegro aims to express his point of you on the current cultural reality: Beliefs surrounding us cover and submerge us, eventually designing and preventing our capacity and right to free will.

Riffo Montenegro manages to veil the image and reveal meaning simultaneously, referencing socio-cultural icons that have historically shaped our unconscious discourse. Through these pictorial allegories, the work provokes in the viewer the need to unveil the image, discover and understand a new meaning, rethink, and awaken in the individual the free interpretation typical of the human condition.

Riffo Montenegro's work has been exhibited extensively worldwide since 2015 in respectable galleries and art fairs; just in the past two years, he has exhibited at countless exhibitions and fairs in the US, such as at the Artplex Gallery in LA, Gallery Weekend STGO in LA, Artplex Gallery in LA, GR Gallery in NYC, The ARX Gallery in London, Palm Beach Modern, Context Art and Art Wynwood Art Fairs in Miami FL.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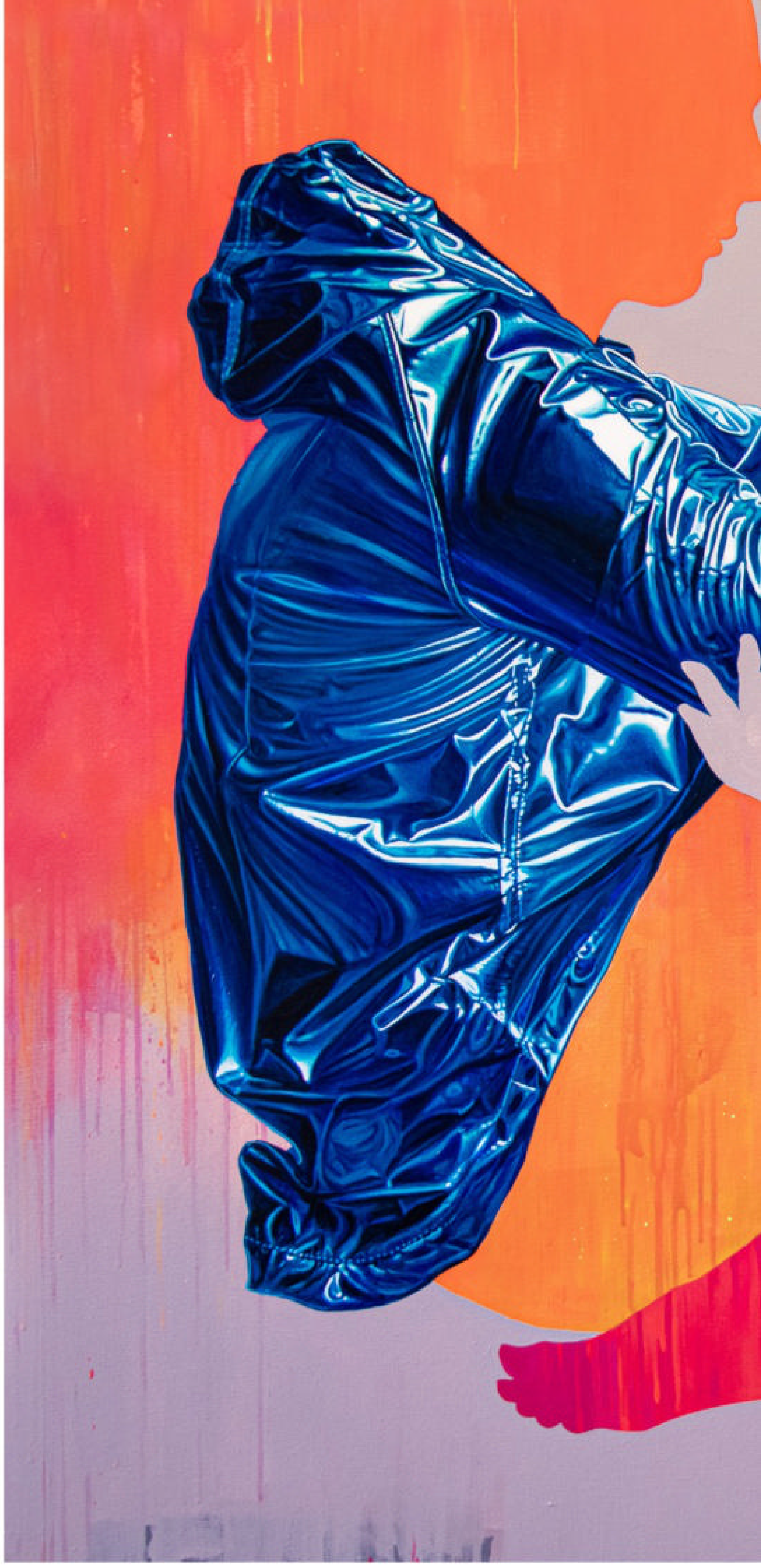


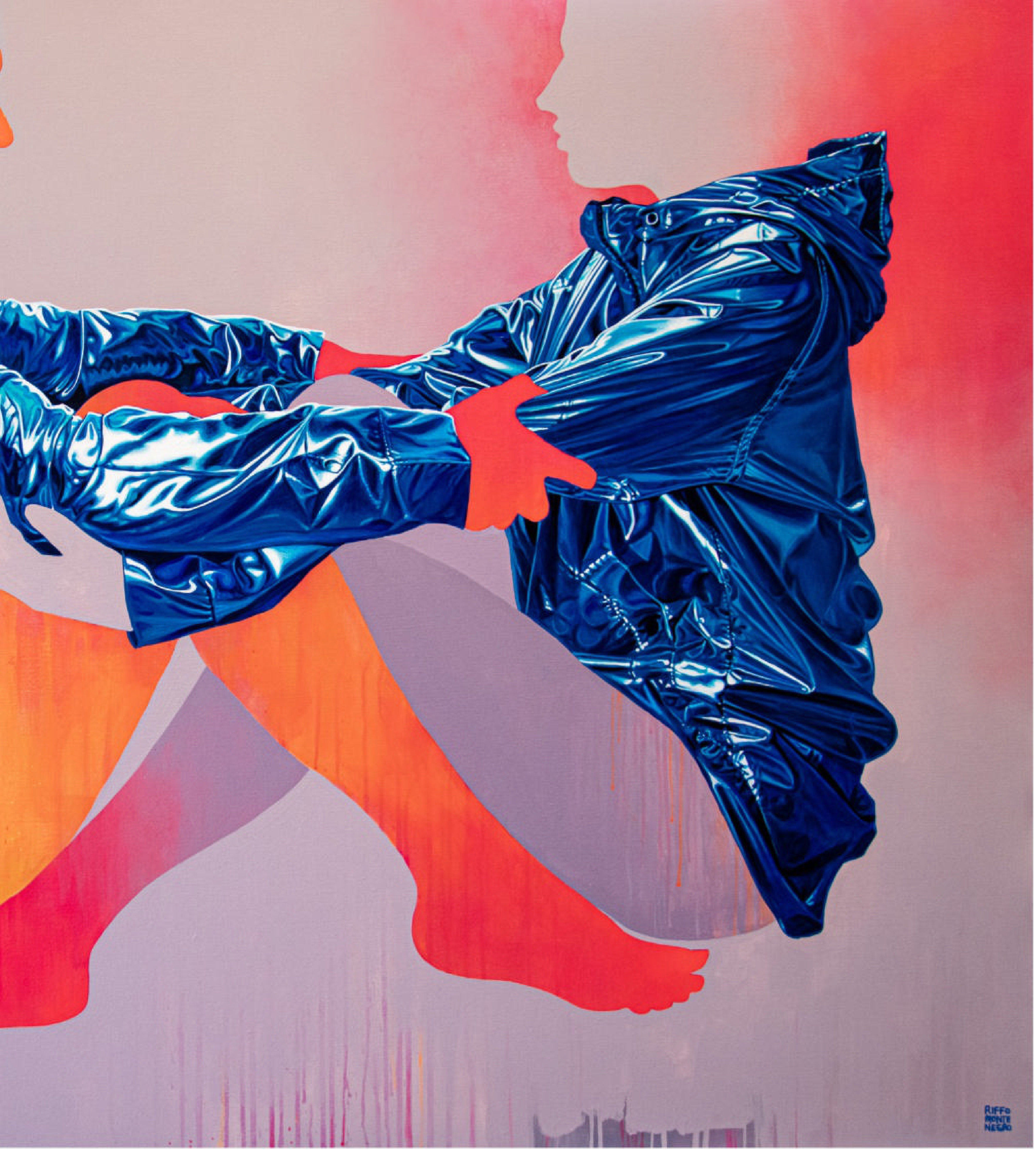
Getting to know
SEBASTIAN RIFFO MONTENEGRO

ART MARKET MAGAZINE: **Please share the background of your artistic journey. Did you grow up in a creative environment? What led you into the contemporary art field as a professional artist?**

SEBASTIAN RIFFO: Since childhood, I have been deeply interested in art. I took some art classes in my youth, but it was not until seven years ago that, after working for over fifteen years in design and advertising for different marketing agencies, I decided to leave the stability of my job and exclusively dedicate my life solely to creating art.
My design and advertising experience has helped me develop my artistic style, which is precisely a criticism of the market for which I have worked for so many years.

ART MARKET MAGAZINE: **Where your inspiration comes from? Would you say that your art is influenced by other artists or a specific art field?**

SEBASTIAN RIFFO: My inspiration comes from different worlds; visually, it comes from the art world. I am profoundly interested in various styles and artists, from the great masters to contemporary artists, muralist digital artists, etc. But the philosophical idea behind my works comes from the concern of criticism of the current social customs such as religion, fashion,



ABSENCE

Left:
Sebastian Riffo Montenegro at the studio © All rights reserved.

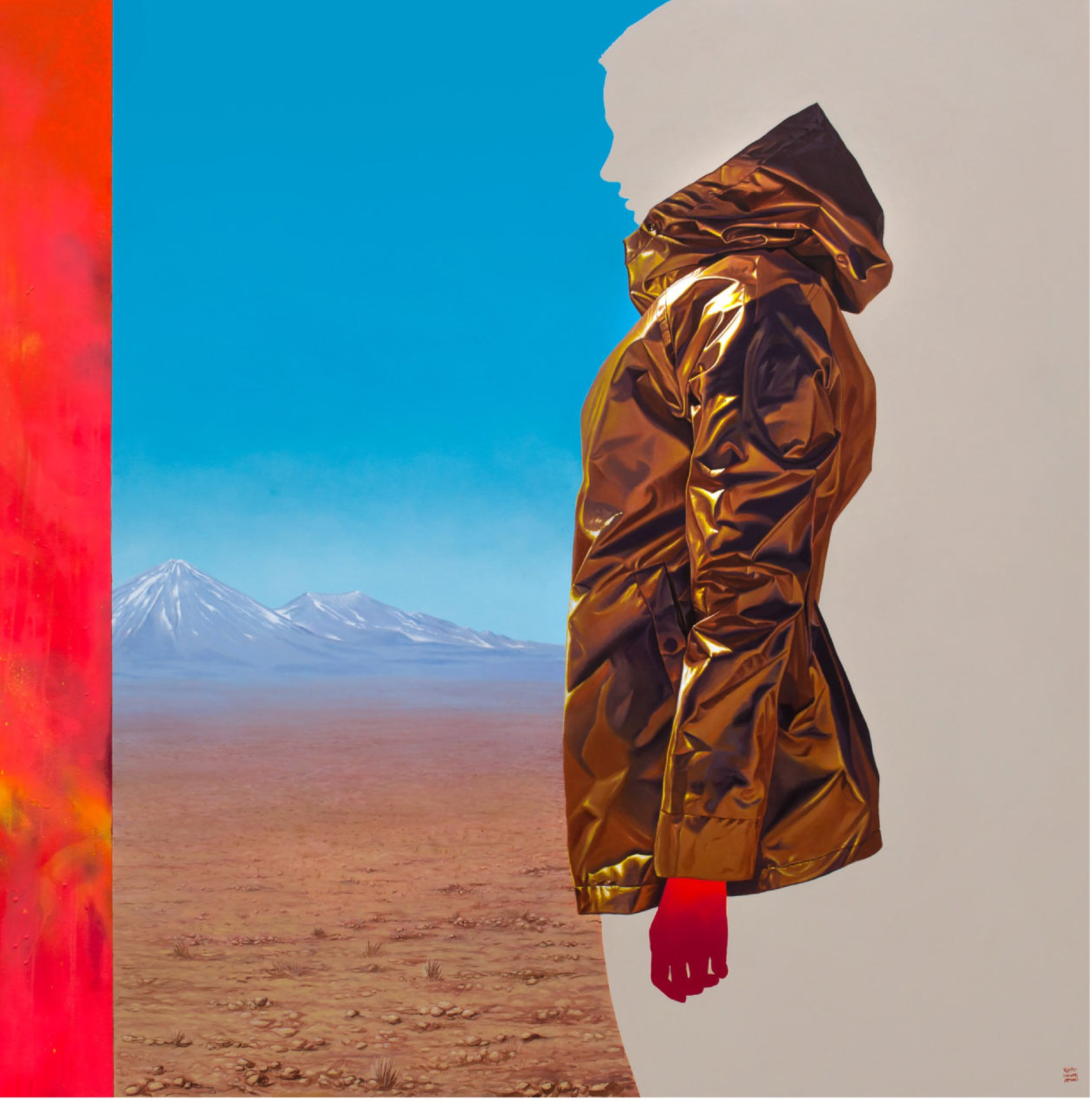
Raincoat #29 2023
Mixed Media.
150x150cm
Sebastian Riffo ©
All rights reserved.

consumerism, and the excessive desire for success and power. Beliefs surrounding us cover us and degrade our capacity and right to free will.

ART MARKET MAGAZINE: **Let's talk about your unique technique. Please tell us about the entire work process, from the step of the idea until the final outcome.**

SEBASTIAN RIFFO: Each artwork is being thought and developed first as a digital sketch through a composition that mixes photographs, flat colors, graffiti, and in some opportunities, also 3D elements, which I designed in a 3D modeling software. After deciding how the work will be based on observing these digital creations for a couple of weeks, in which I also add or subtract elements until I am satisfied with the idea, I go on to reproduce the image on the canvas, using fundamental materials such as acrylic paint and aerosol.

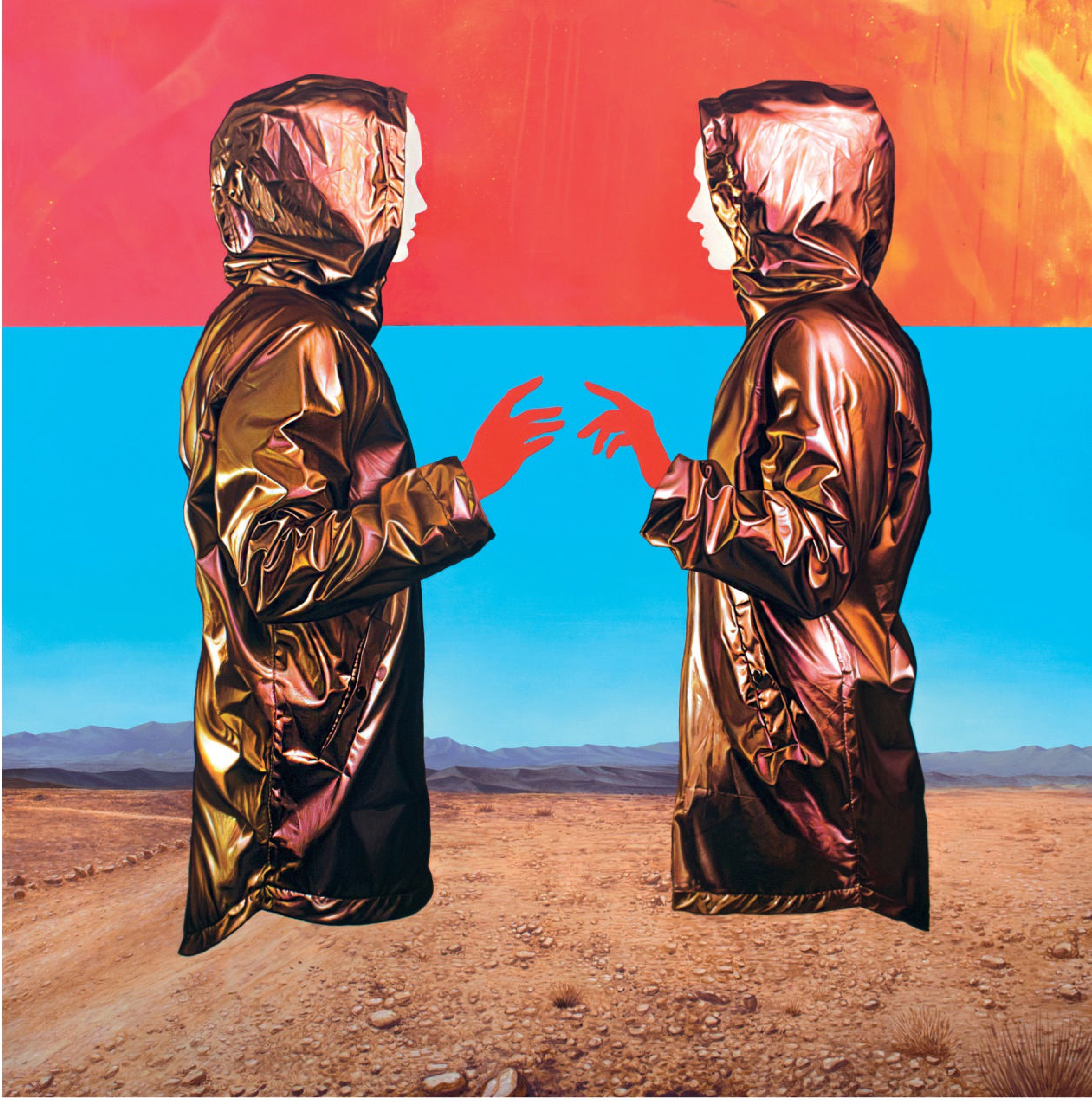
ART MARKET MAGAZINE: **From your personal journey in the art field, what will be your advice to the young artist looking for a way of development?**



SEBASTIAN RIFFO: The artist is a creator of expressions, ideas, and realities, who reflects on human events, making a call for the awakening of the viewer's conscience, giving him his emotions and his ideology. It is increasingly important that art has content and generates reflection in order not only to be a mere aesthetic instrument but to become an agent of change focused on helping to solve the most critical problems of our time.

ART MARKET MAGAZINE: What's the future hold? Any special exhibitions in the upcoming months?

SEBASTIAN RIFFO: For now, I am focused on continuing my work without worrying about the following exhibitions; I am working on a new solo show for next year and defining some participation in art fairs with different galleries in Miami and Europe.

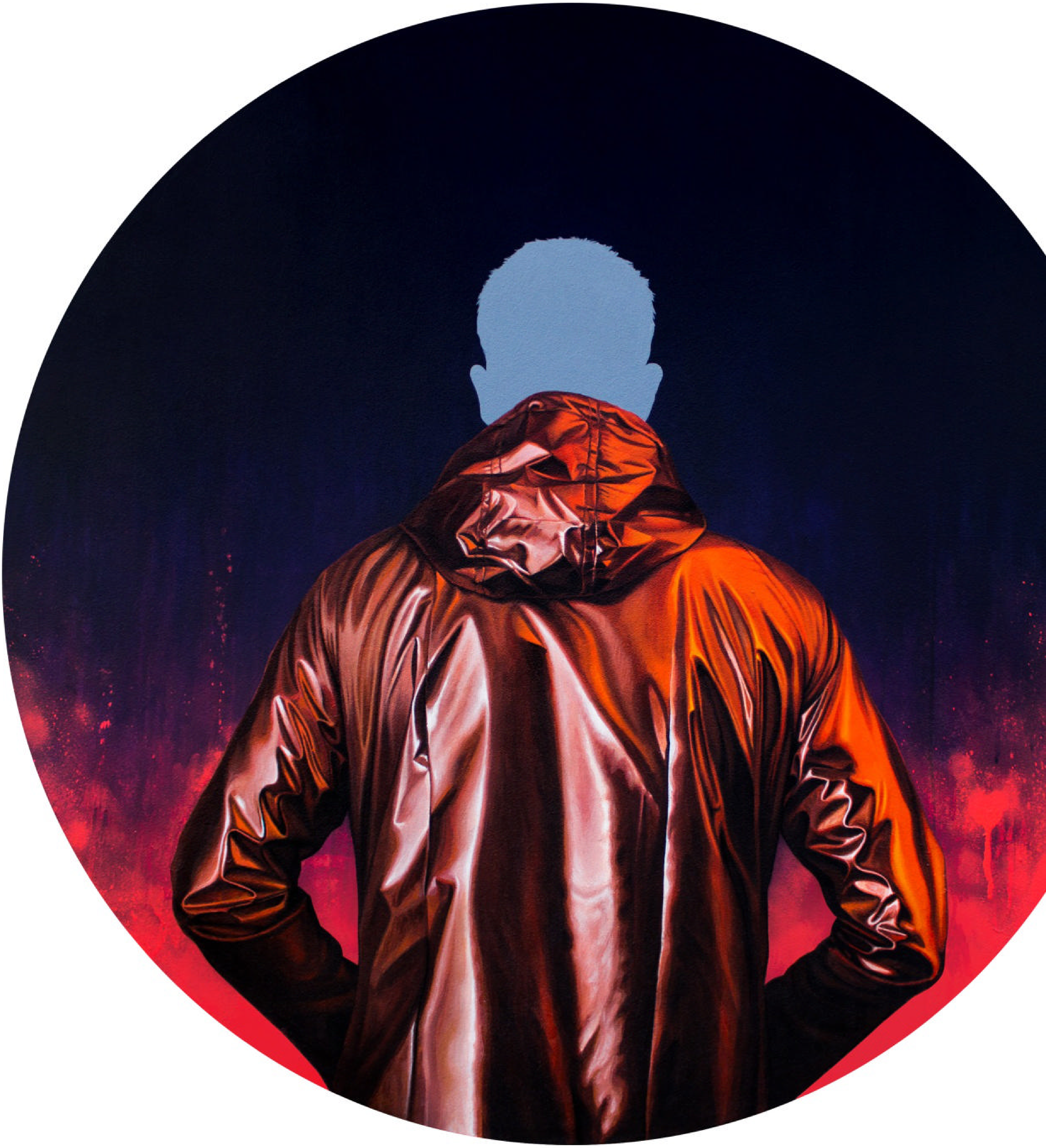


> **"THE ARTIST IS A CREATOR OF EXPRESSIONS, IDEAS, AND REALITIES, WHO REFLECTS ON HUMAN EVENTS, MAKING A CALL FOR THE AWAKENING OF THE VIEWER'S CONSCIENCE, GIVING HIM HIS EMOTIONS AND HIS IDEOLOGY. IT IS INCREASINGLY IMPORTANT THAT ART HAS CONTENT AND GENERATES REFLECTION IN ORDER NOT ONLY TO BE A MERE AESTHETIC INSTRUMENT BUT TO BECOME AN AGENT OF CHANGE FOCUSED ON HELPING TO SOLVE THE MOST CRITICAL PROBLEMS OF OUR TIME.**

Left: Raincoat #15 2020
Mixed Media.
150x150cm
Sebastian Riffo ©
All rights reserved.

Top: Raincoat #16 2020
Mixed Media.
150x150cm
Sebastian Riffo ©
All rights reserved.

SEBASTIAN RIFFO MONTENEGRO



WEBSITE: RIFFOMONTENEGRO.COM
INSTAGRAM: @RIFFO_MONTE_NEGRO

SEBASTIAN RIFFO MONTENEGRO

Top: Untitled circle #2.
Mixed Media.
110x110cm
Sebastian Riffo ©
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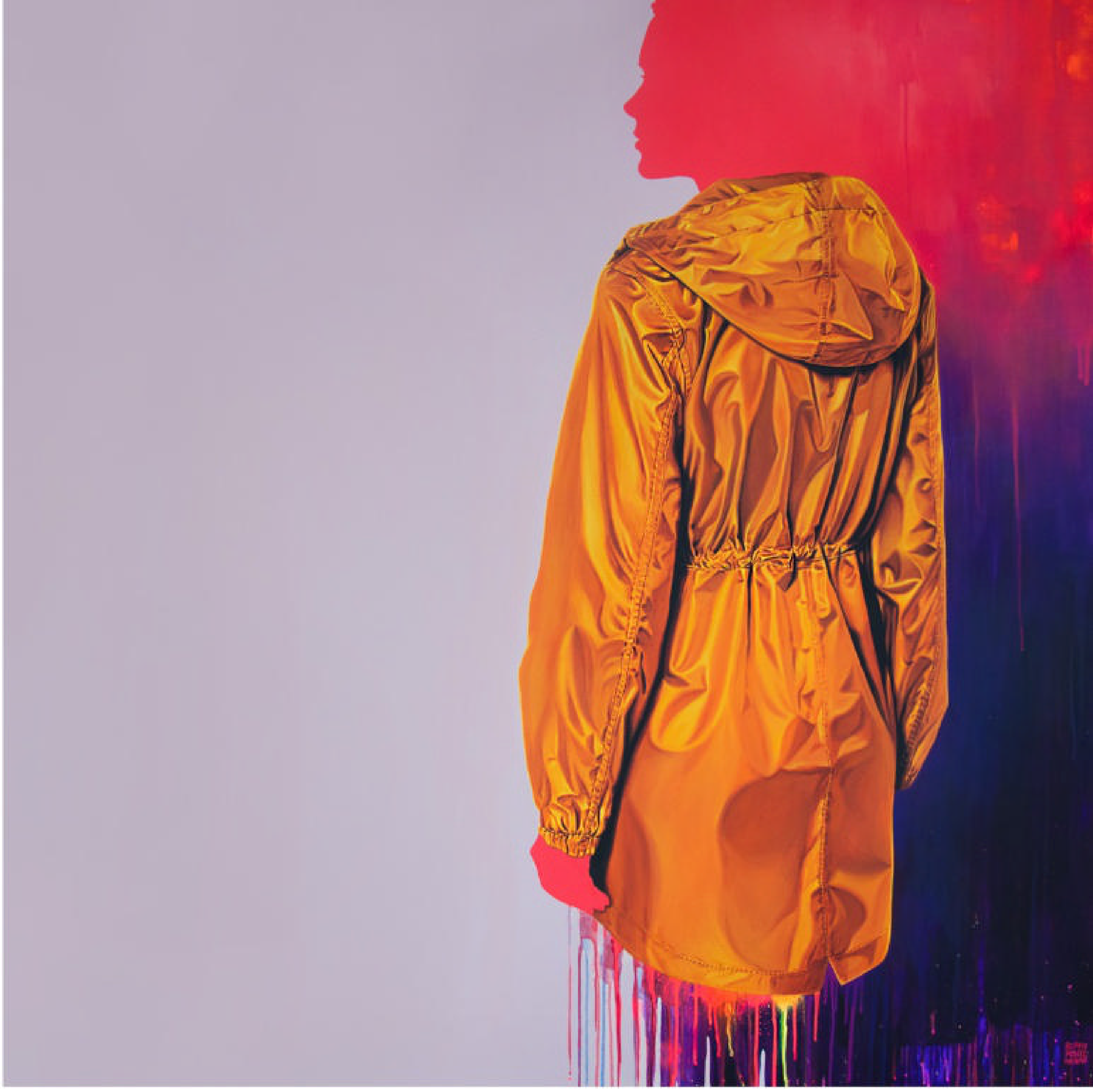
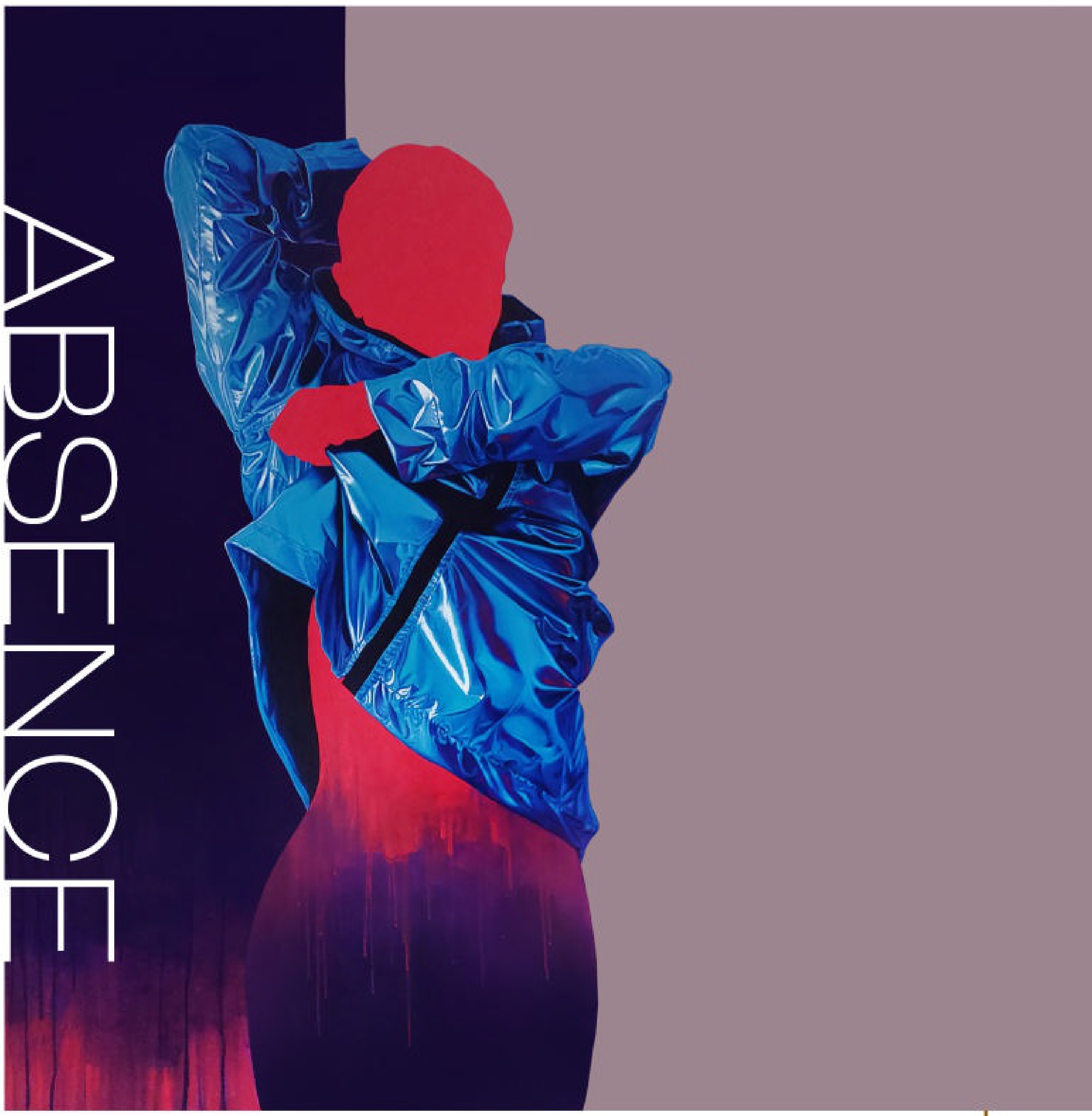


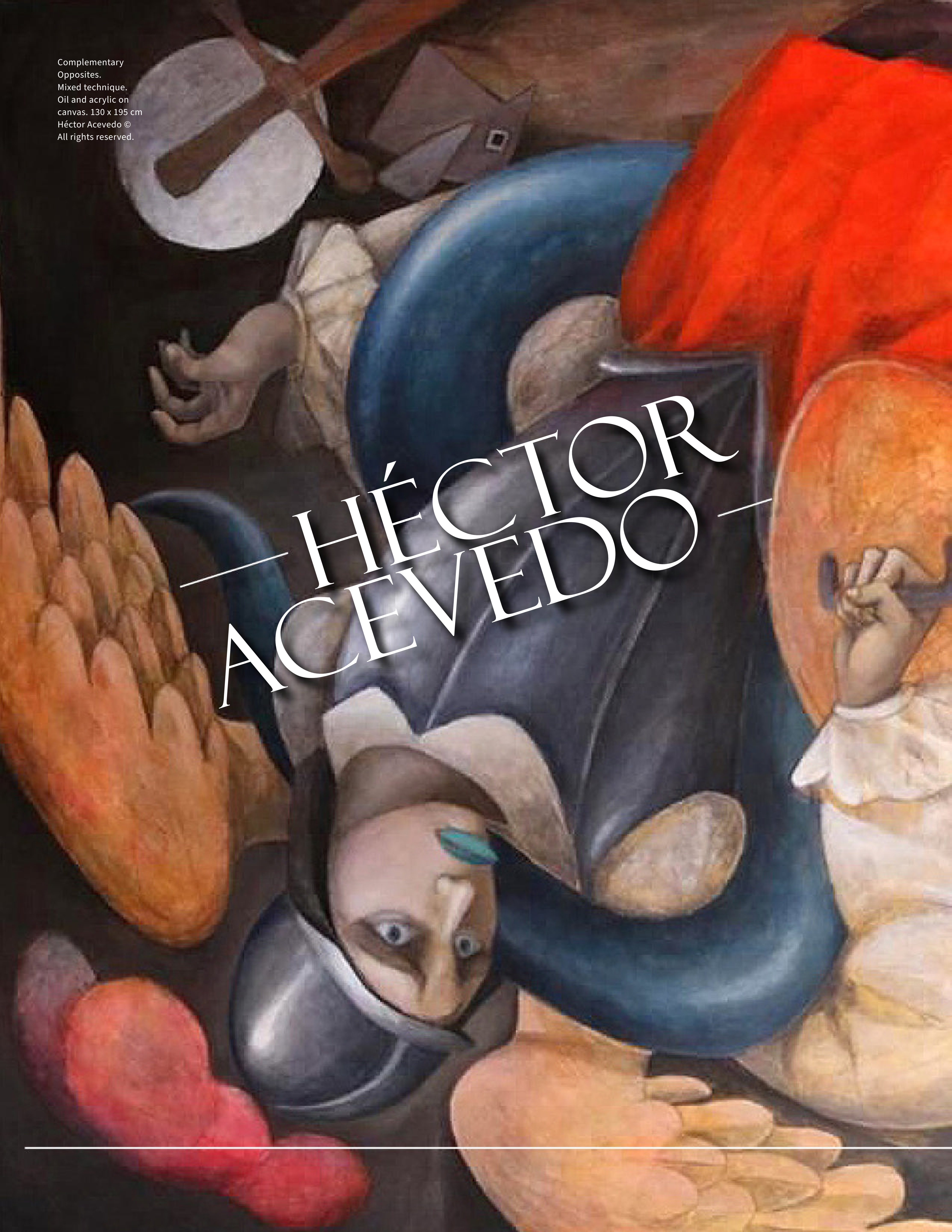
Top Right: Raincoat #22. 2022
Mixed Media. 150x150cm
Sebastian Riffo © All rights reserved.

Right Bottom: Raincoat #23. 2022
Mixed Media. 150x150cm
Sebastian Riffo © All rights reserved.

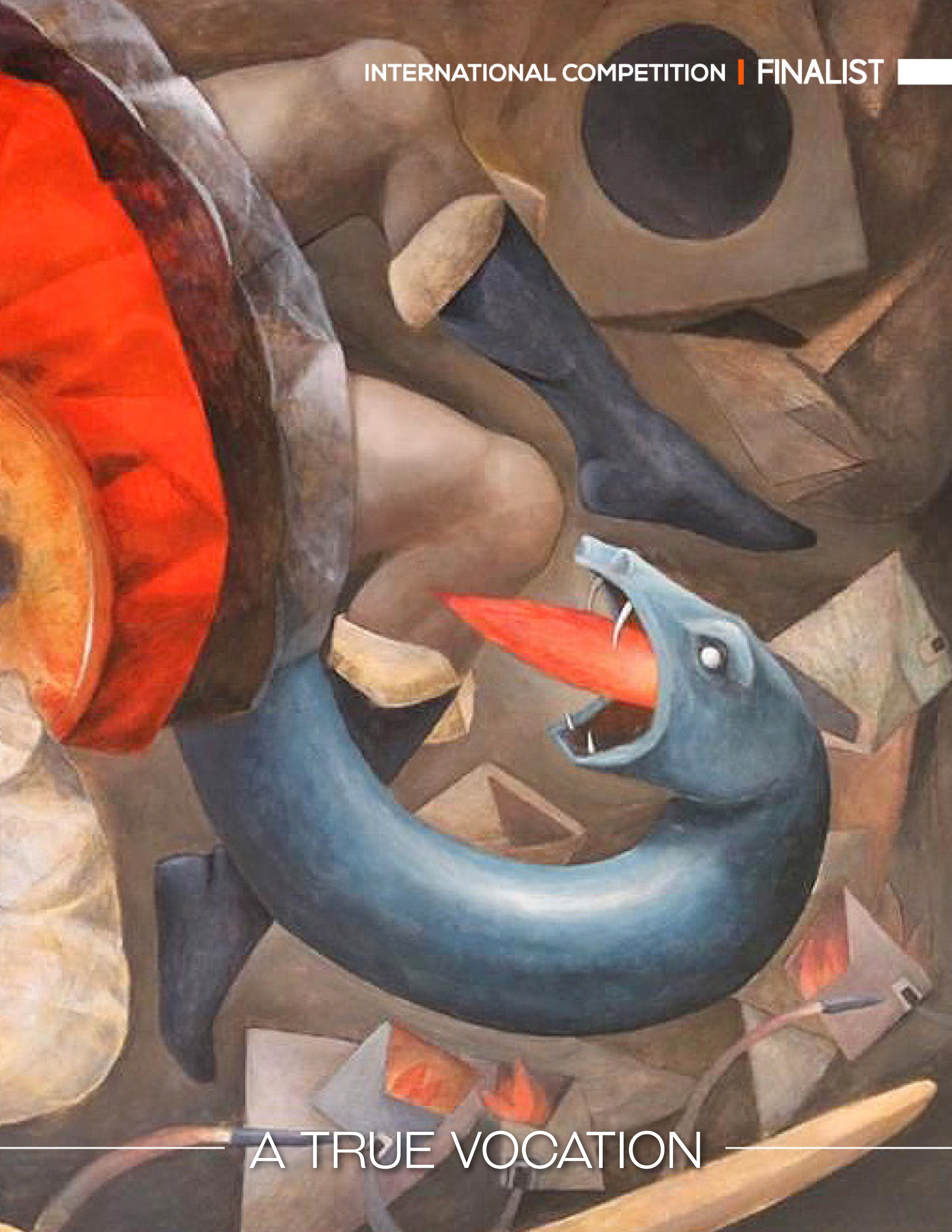
> ***I AM PROFOUNDLY INTERESTED IN VARIOUS STYLES AND ARTISTS, FROM THE GREAT MASTERS TO CONTEMPORARY ARTISTS, MURALIST DIGITAL ARTISTS, ETC. BUT THE PHILOSOPHICAL IDEA BEHIND MY WORKS COMES FROM THE CONCERN OF CRITICISM OF THE CURRENT SOCIAL CUSTOMS SUCH AS RELIGION, FASHION, CONSUMERISM, AND THE EXCESSIVE DESIRE FOR SUCCESS AND POWER. BELIEFS SURROUNDING US COVER US AND DEGRADE OUR CAPACITY AND RIGHT TO FREE WILL.***



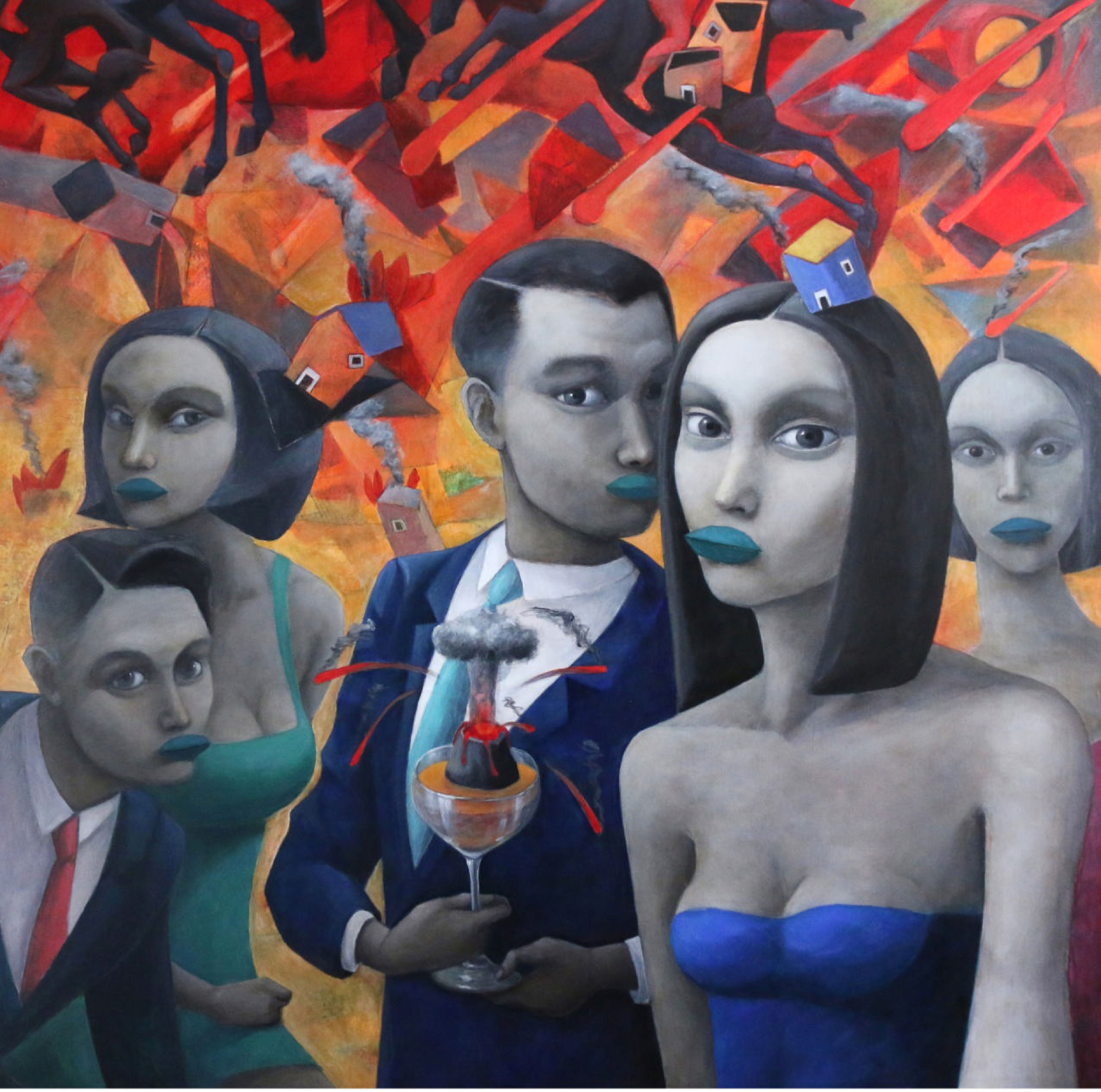
HÉCTOR ACEVEDO



Complementary Opposites.
Mixed technique.
Oil and acrylic on canvas. 130 x 195 cm
Héctor Acevedo ©
All rights reserved.



A TRUE VOCATION



> *"In the composition of his work, the spaces appear fragmented and reach their fertile moment in the geometric direction of the light. In this new pictorial stage, the artist proposes a narrative tour of the work by directing the viewer's gaze; the light becomes the path that then frames synthetically represented houses and human figures with suppressed mouths and seductively facing gazes. , from the front and side, on top of endless feminine necks modeled by lines that form curves".*

– YESSICA HERNÁNDEZ, HISTORIAN AND ART CURATOR

Top: The last selfie
Mixed technique.
Oil and acrylic on
canvas. 150 x 150 cm
Héctor Acevedo ©
All rights reserved.

Right Page:
Héctor Acevedo at the
studio with the artwork
The last selfie.
© All rights reserved.

A TRUE VOCATION

HÉCTOR ACEVEDO

INTERNATIONAL COMPETITION | FINALIST

Héctor Acevedo (b. 1963, Lima) is an internationally awarded artist known for his unique artistic figurative art. In 1986, he was admitted to Peru's Advanced Autonomous School of Fine Arts (Escuela Nacional Superior Autónoma de Bellas Artes del Peru - ENSABAP) to study drawing and painting while continuing studies in civil engineering at the National University of Engineering (Universidad Nacional de Ingeniería - UNI).

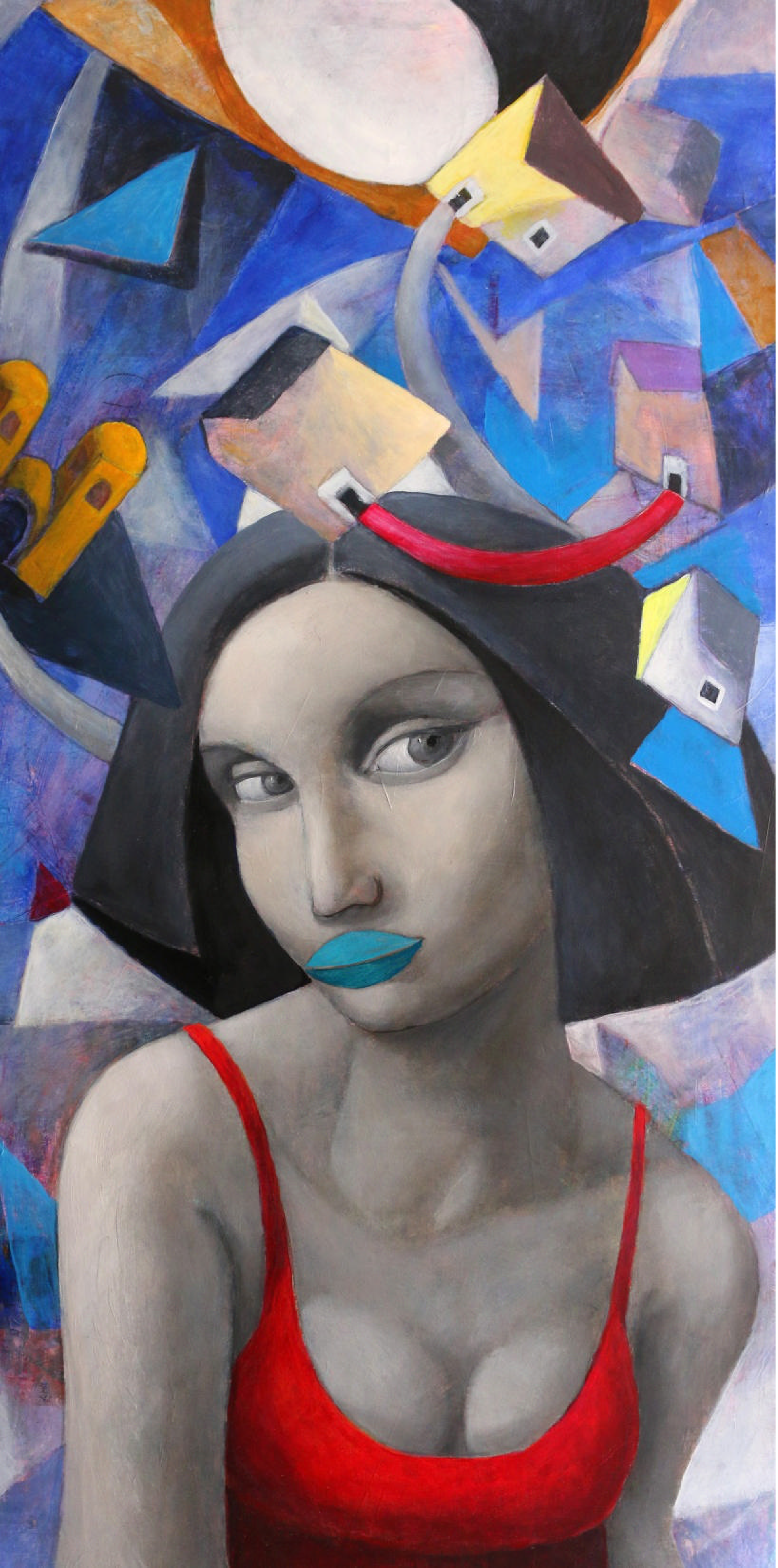
"Both majors involved a particular set of aptitudes and helped shape different life perspectives for me as a future artist. Between the demands of my engineering studies and my vital commitment to art, during a complex decision, I decided to work in the field of plastic arts, where I found my true vocation and personal satisfaction. I have worked professionally as an artist since 1989, living and working in Madrid, Spain."

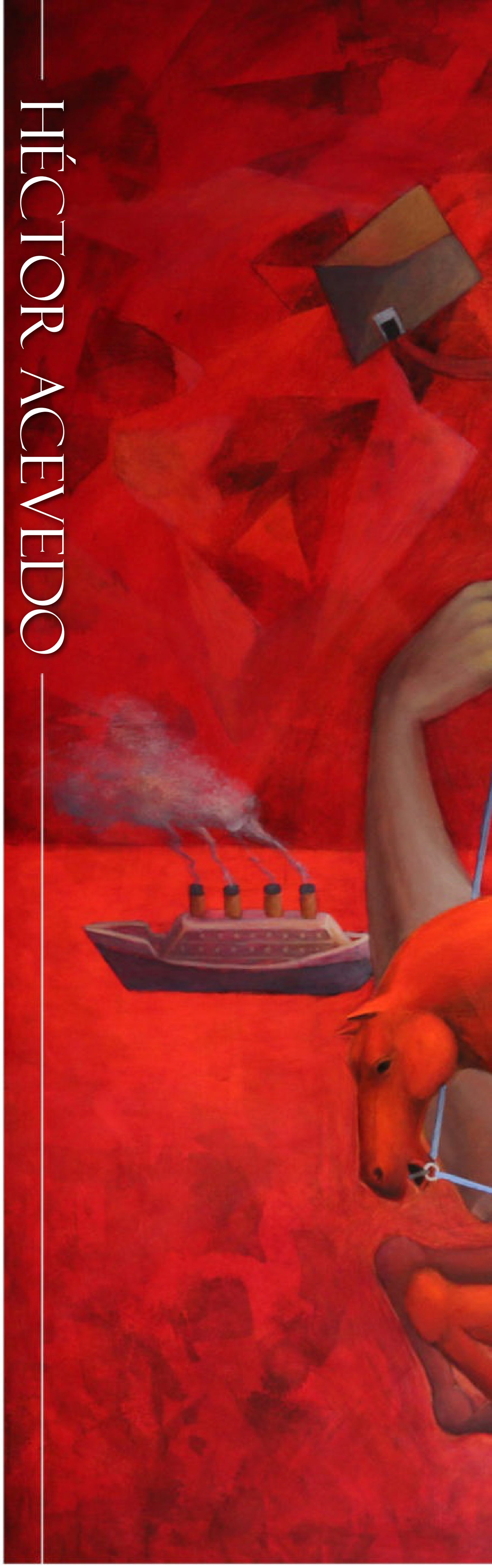
-Héctor Acevedo

Acevedo's work has been exhibited in countless solo and group exhibitions worldwide and gained tremendous success. Among the enormous number of solo shows are exhibitions at the Mestiza Gallery in Madrid, Spain; Galeria Apasionarte in Lima, Peru, "Langstaff Gallery" in Brussels, Belgium; and Amaranto Gallery in Lima, Peru.

Among the international awards, Héctor Acevedo was awarded the First Prize at the "V International Biennial of Argentina 2022" in Buenos Aires; in 2021, he was awarded the Fourth Prize in the "XIII Florence Biennale 2021." Florence, Italy. He also received the First Prize in the "Ninth National Coca-Cola Painting Contest" at the Banco Wiese Sudameris Hall, Peru. Through his over thirty years of continued work, development, and experience, Acevedo's work can be found in private collections, and his works of art have been published internationally in art books and magazines.

HÉCTOR ACEVEDO





Left: Queen of the Night II
Mixed technique.
Oil and acrylic on canvas. 100 x 50 cm
Héctor Acevedo ©
All rights reserved.

Right: Ariadne's journey
Mixed technique.
Oil and acrylic on canvas. 130 x 162 cm
Héctor Acevedo ©
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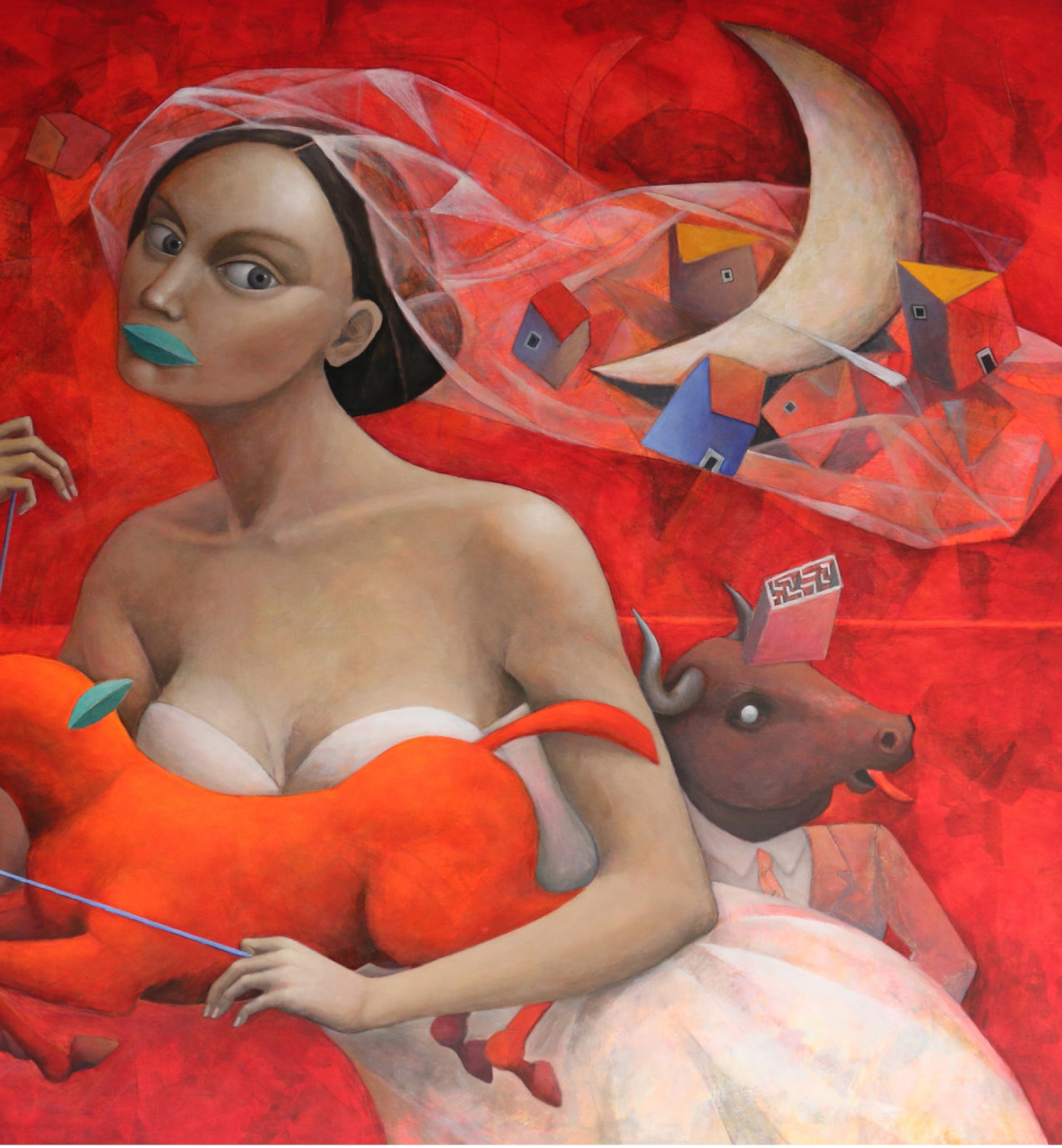
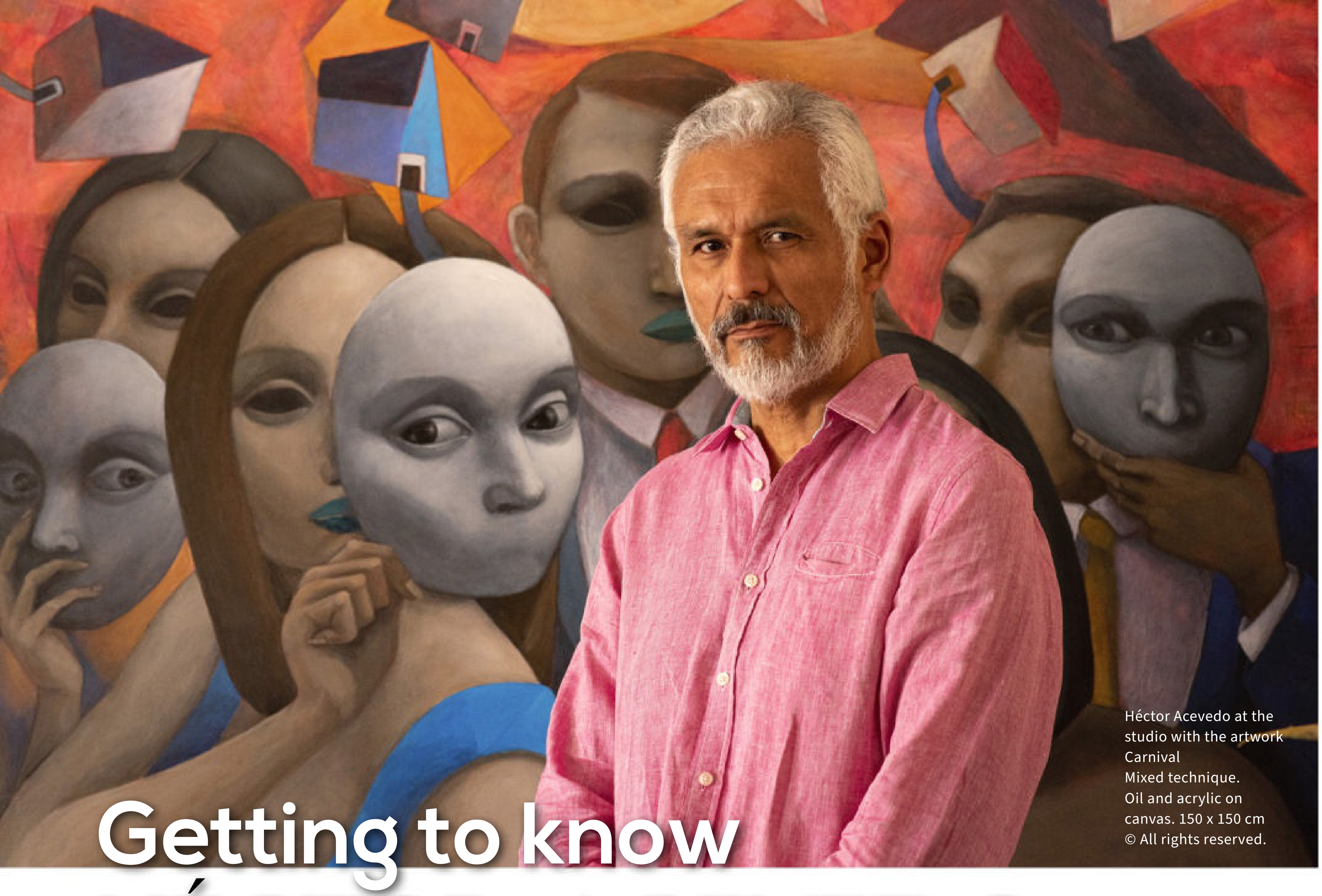
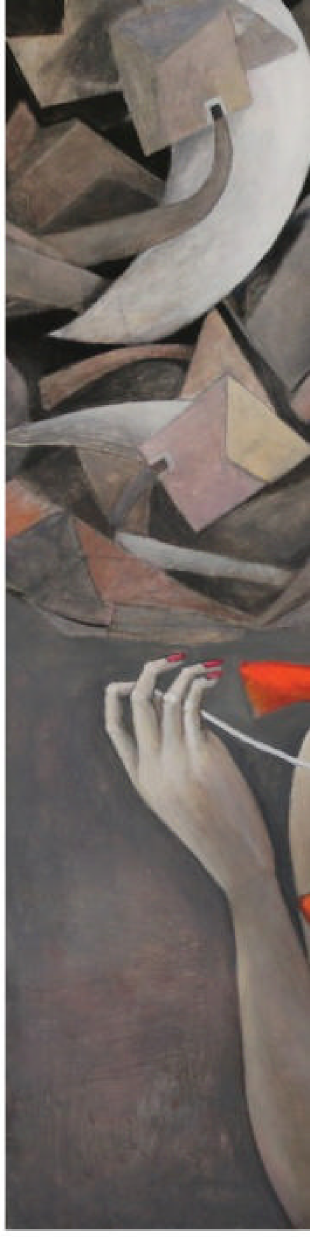
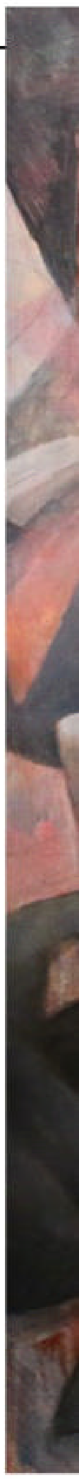


A TRUE VOCATION



Héctor Acevedo at the
studio with the artwork
Carnival
Mixed technique.
Oil and acrylic on
canvas. 150 x 150 cm
© All rights reserved.





Getting to know HÉCTOR ACEVEDO

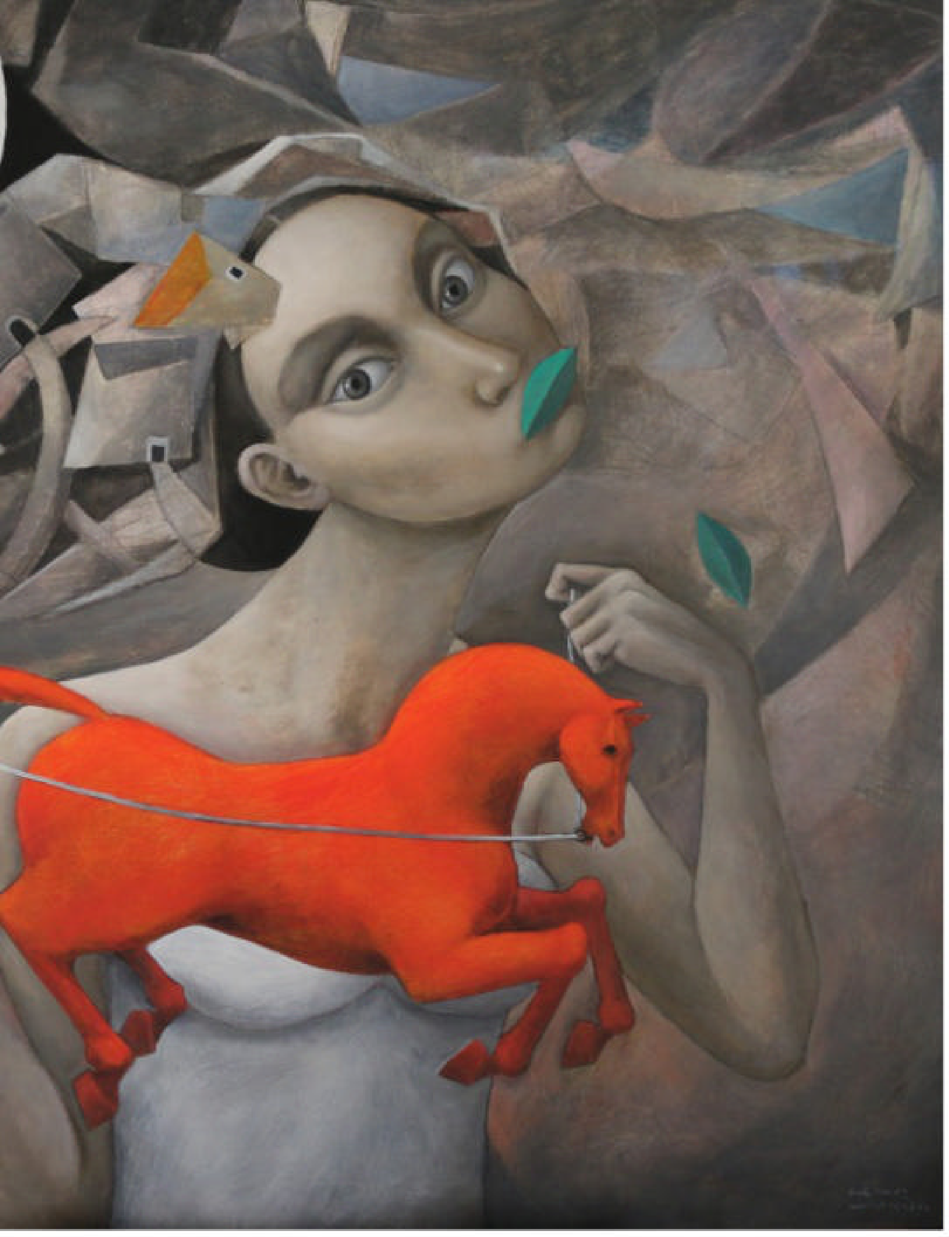
ART MARKET MAGAZINE: **Please share the background of your artistic journey. Did you grow up in a creative environment? What led you into the contemporary art field as a professional artist?**

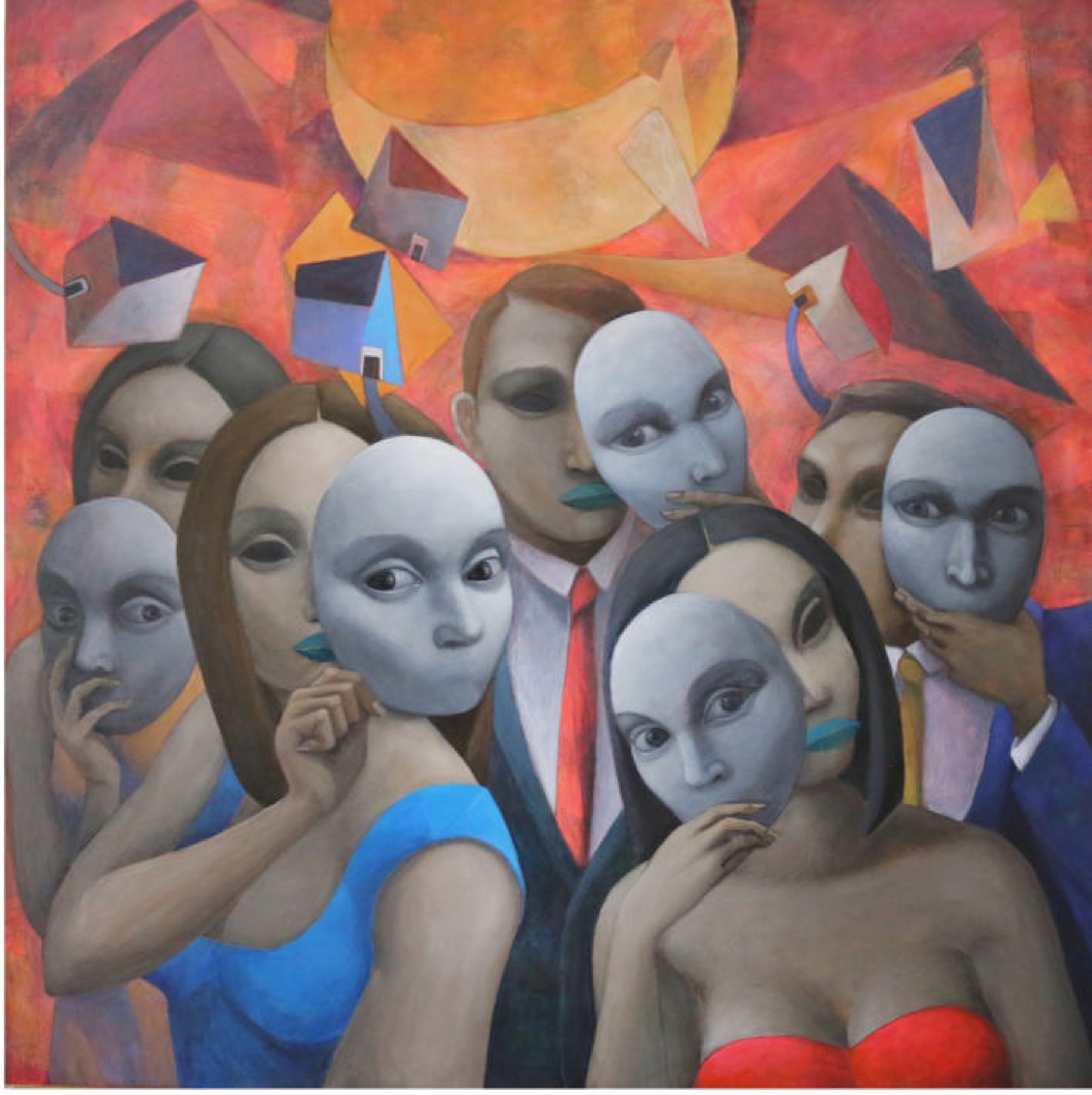
HÉCTOR ACEVEDO: I did not grow up in a creative environment. At home, my family did not favor my decision to study art and drop my engineering studies. My father was an official in the Ministry of Agriculture, and my mother, a housewife with an entrepreneurial initiative; it took a while for them to understand that my decision was correct.
In the mid-eighties, Peru was going through its most significant economic and social crisis; terrorist violence was plaguing the country; at that time, I was studying civil engineering at the university, and by chance, walking through the streets of downtown Lima I reached a building that caught my attention because of its façade, once inside, I discovered a wonderful, mystical space, the classical sculptures in the corridors gave it an air of solemnity, but also, the students drawing in the passages, some sitting on the floor; They gave a touch of irreverence and freedom. It was like that that I decided to apply to the School of Fine Arts and study painting.

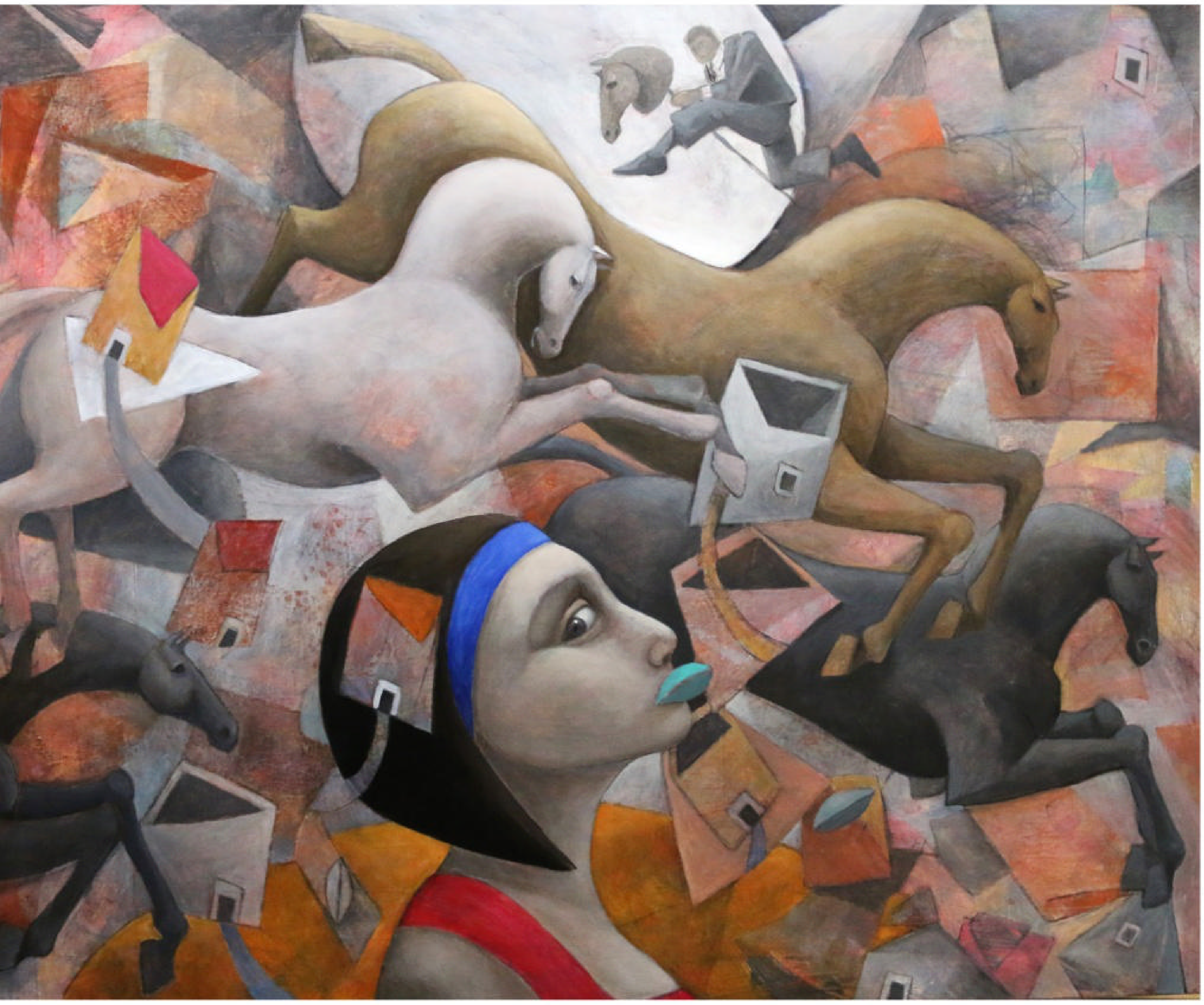
ART MARKET MAGAZINE: **What led you into the contemporary art field as a professional artist?**
HÉCTOR ACEVEDO: What led me to enter contemporary art and detach myself from the rigorous academy of the School of Fine Arts was the search for a language that could better convey my ideas and feelings; this language has been enriched over time by my life experience and the constant search for aesthetic enjoyment.

ART MARKET MAGAZINE: **Where your inspiration comes from? Would you say that your art is influenced by other artists or a specific art field?**
HÉCTOR ACEVEDO: My inspiration comes from different sources, from sensations of daily life, dreams, ancient mythology, ancestral rites, or the memories dormant in my memory that emerge due to some external stimulus.

ART MARKET MAGAZINE: **Would you say that your art is influenced by other artists or a specific art field?**
HÉCTOR ACEVEDO: I do not believe that my art is influenced by another artist or movement; however, many teachers have contributed to my professional training.



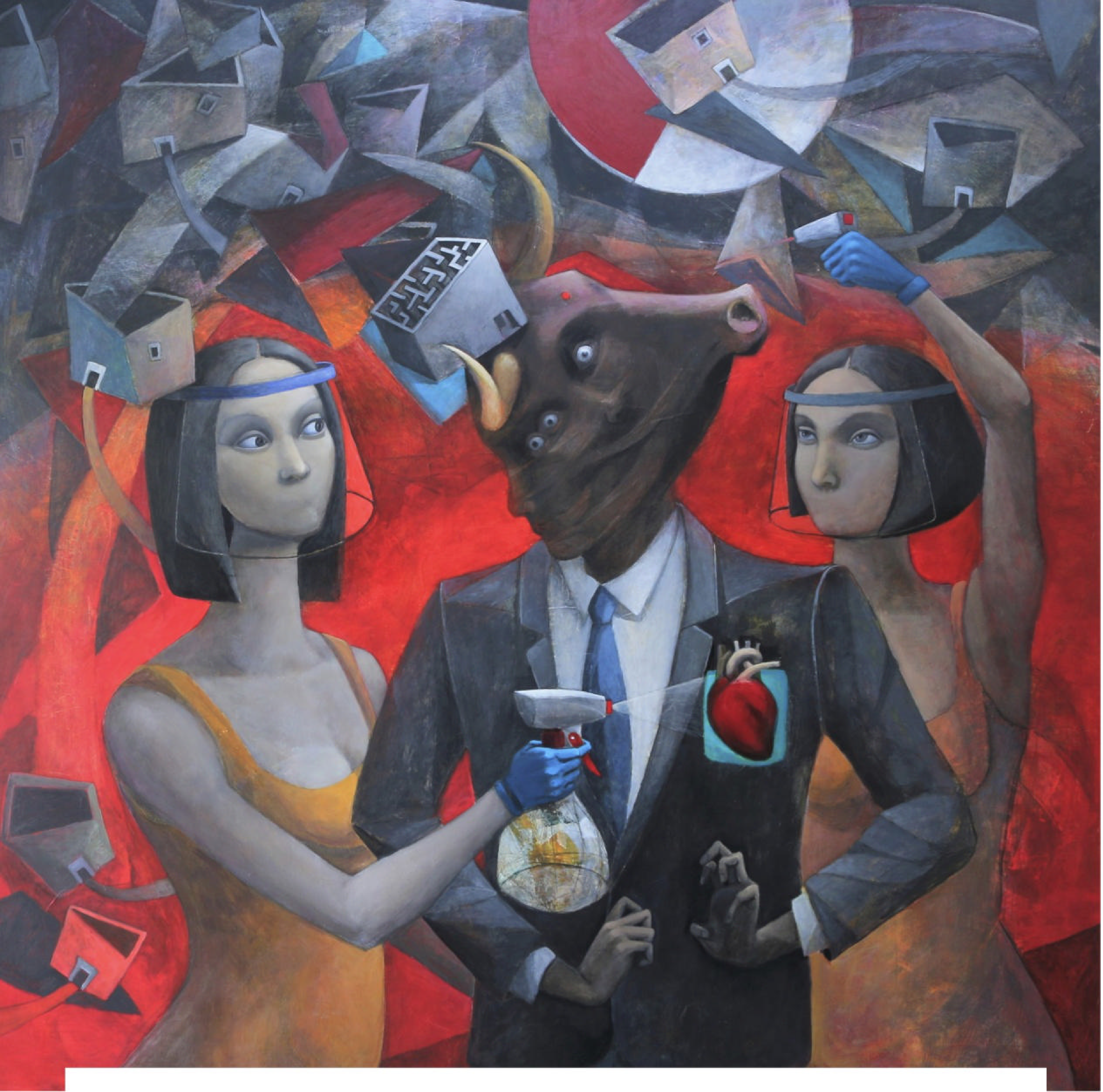




Top Left: Moonlight
Mixed technique.
Oil and acrylic on
canvas. 100 x 100 cm
Héctor Acevedo ©
All rights reserved.

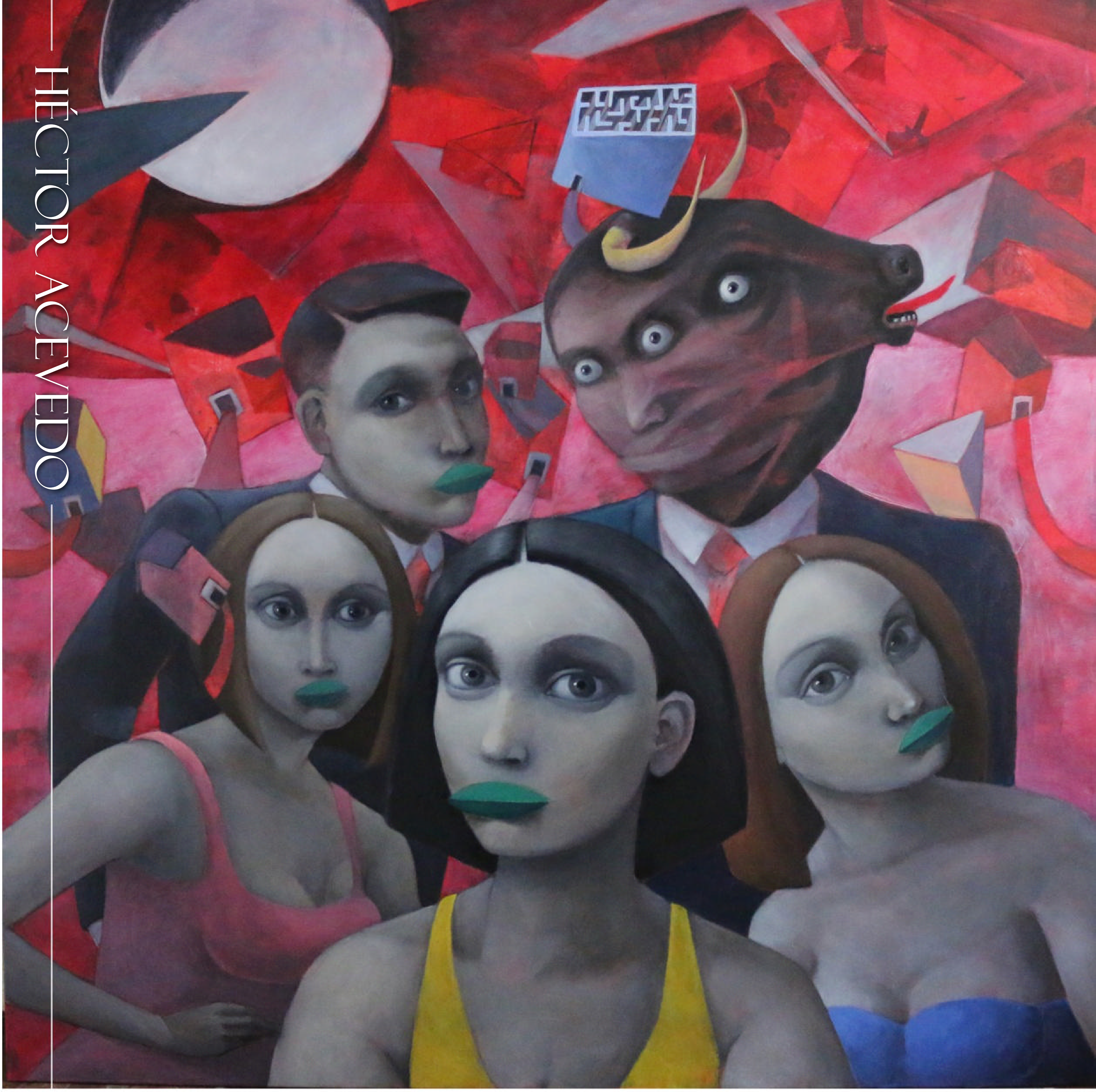
Top Right: Carnival
Mixed technique.
Oil and acrylic on
canvas. 150 x 150 cm
Héctor Acevedo ©
All rights reserved.

Left: Horses of the night
Mixed technique.
Oil and acrylic on
canvas. 80 x 100 cm
Héctor Acevedo ©
All rights reserved.



The striking color of Botticelli and the quattrocento painters, the expressiveness and simplification of Picasso's shapes, and some contributions from the surrealist movement.

ART MARKET MAGAZINE: **Where your inspiration comes from? Would you say that your art is influenced by other artists or a specific art field?**
HÉCTOR ACEVEDO: The technique that I use to carry out my work is a mixed technique (oil and acrylic) on canvas. I begin the work with random and free strokes with acrylic colors and charcoal; the first forms start to appear from those spots, then I enter a decoding process, making sense of things through the association of ideas, even having a pre-established idea, the work is always subject to changes and adjustments, I try to keep the work part of that initial spontaneity, the application of the superposition of layers of color chromatically enrich my work, the glazes give the color more extraordinary brilliance, which is very characteristic of my work.



Left Page: Protocol of the Minotaur
Mixed technique.
Oil and acrylic on canvas. 150 x 150 cm
Héctor Acevedo ©
All rights reserved.

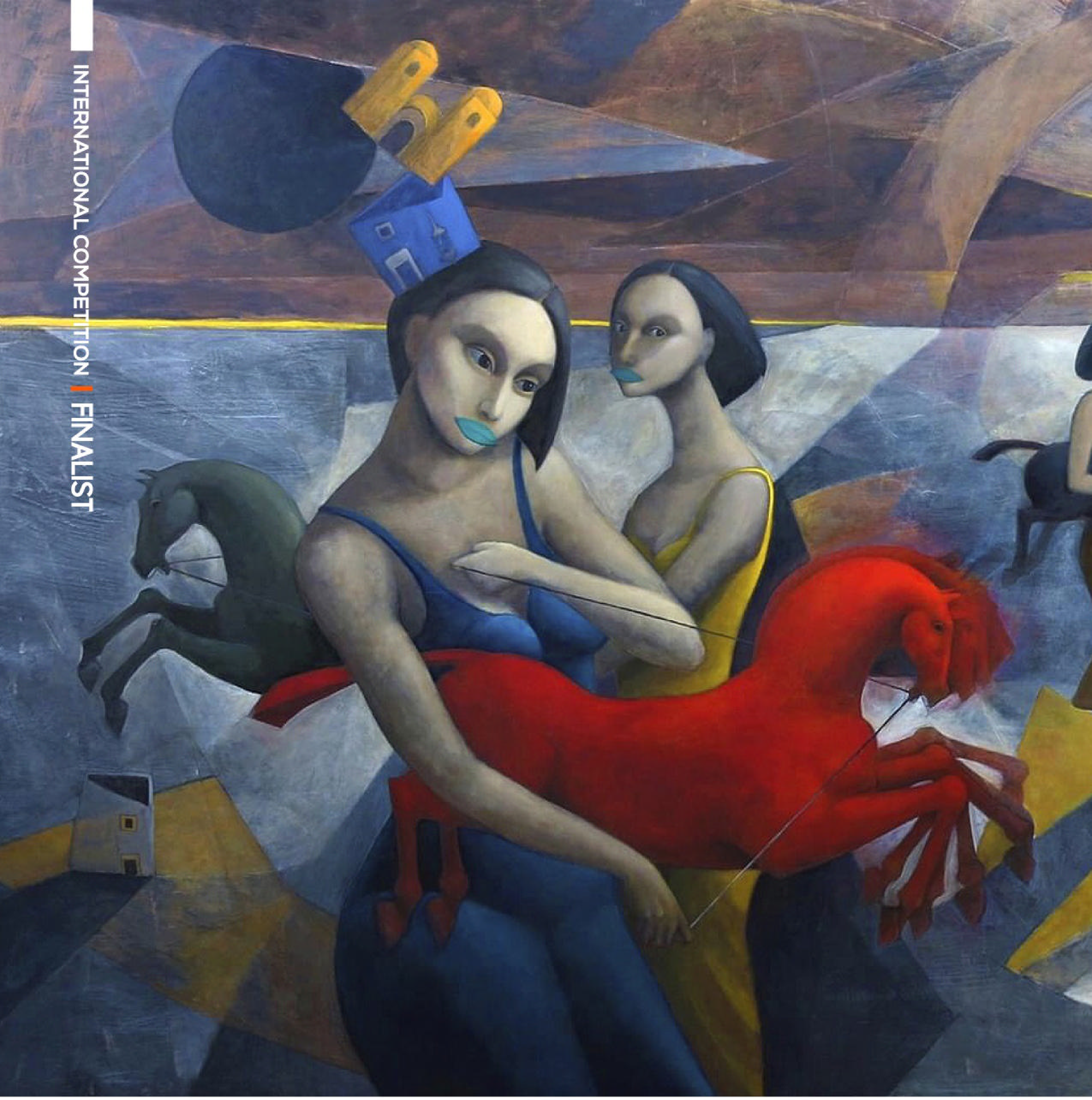
Top:
Selfie with a Minotaur
Mixed technique.
Oil and acrylic on canvas. 150 x 150 cm
Héctor Acevedo ©
All rights reserved.

ART MARKET MAGAZINE: **From your personal journey in the art field, what will be your advice to the young artist looking for a way of development?**

HÉCTOR ACEVEDO: Young artists are likely to be tempted to use new technology and artificial intelligence to speed up their development process, running the risk of dehumanizing art. I advise using these means with caution and, above all, taking care not to transgress ethical values.

ART MARKET MAGAZINE: **What's the future hold? Any special exhibitions in the upcoming months?**

HÉCTOR ACEVEDO: I have scheduled an individual exhibition this year in Alicante (Spain) for September, as well as other collective exhibitions planned for 2023, and participate in the Florence Biennale.

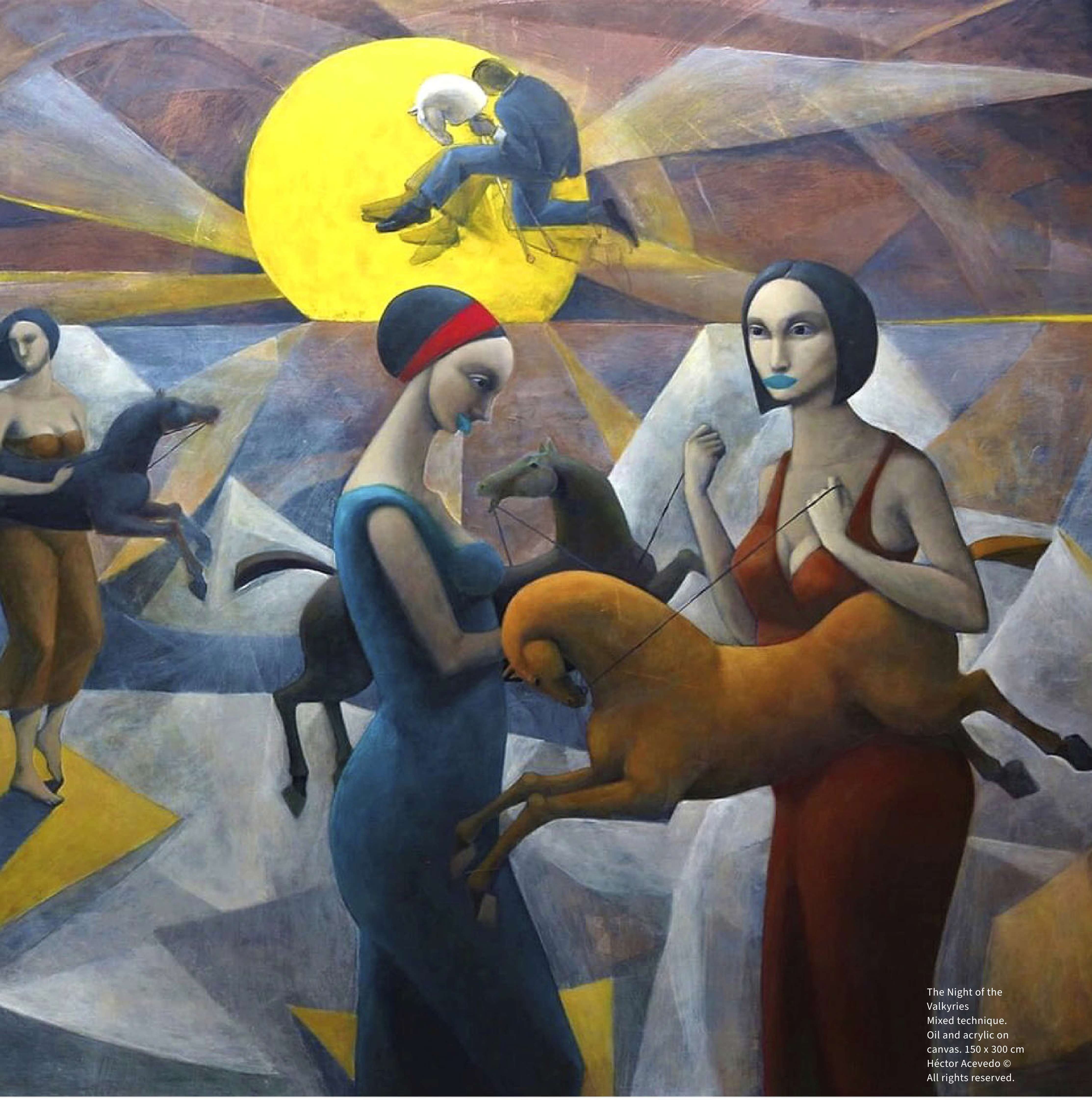


HÉCTOR ACEVEDO'S SCHEDULED EXHIBITIONS IN 2023:

- From June 22 to July 16, 2023. My work will be featured at the Museum of Valdepeñas (Spain) in the group exhibition: "XVII Salón de Primavera."

- From August 26 to September 12,2023.
I will participate together with prominent European artists at the Sala Cannoniera in Rocca Paolina in Perugia (Italy) in the exhibition: "L'Arte Oltre i Confini."

- From October 14 to 22, 2023. I will exhibit my work at Italy's XIV Florence Biennale - International Exhibition of Contemporary Art and Design.



The Night of the Valkyries
Mixed technique.
Oil and acrylic on canvas. 150 x 300 cm
Héctor Acevedo ©
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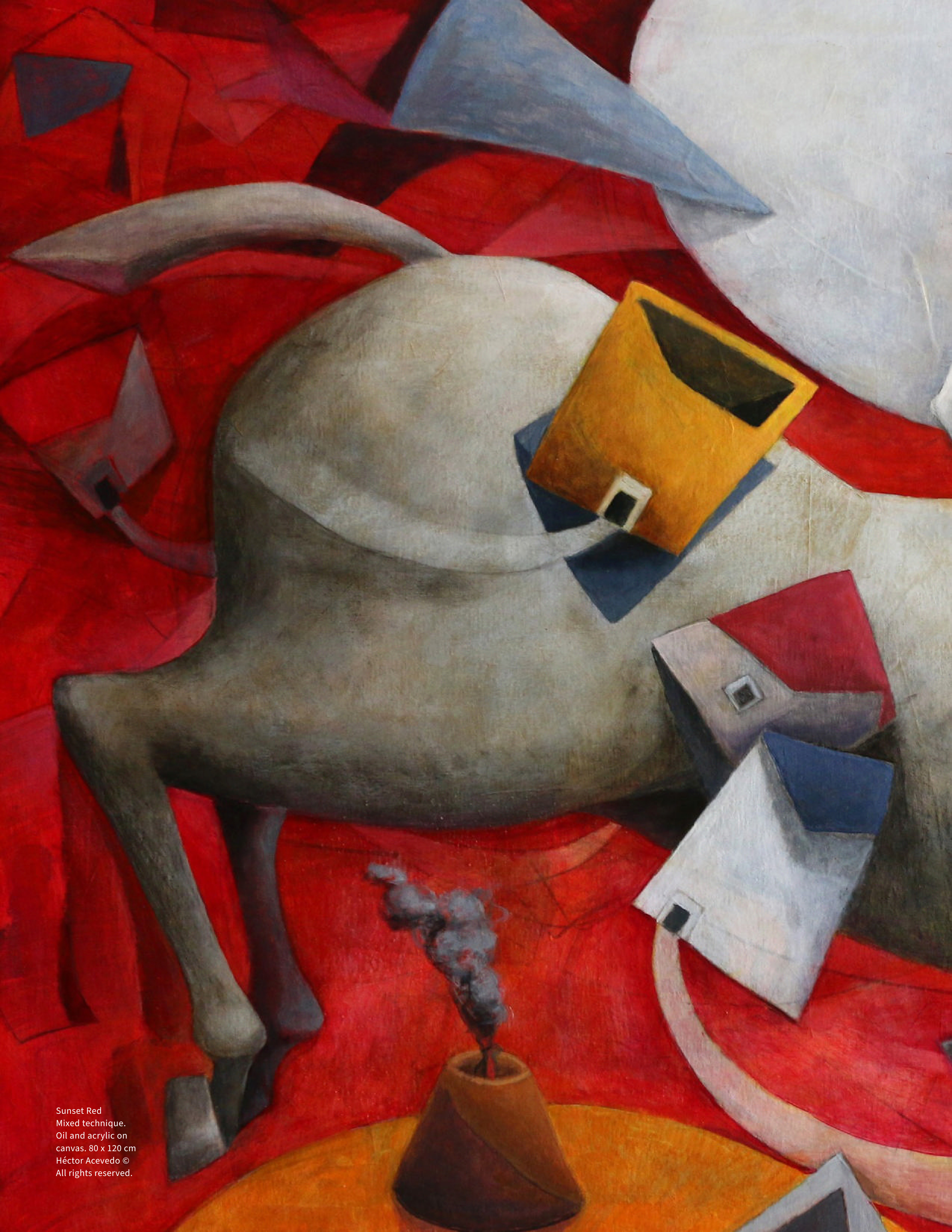
HÉCTOR ACEVEDO

> ***“I do not believe that my art is influenced by another artist or movement; however, many teachers have contributed to my professional training. The striking color of Botticelli and the quattrocento painters, the expressiveness and simplification of Picasso's shapes, and some contributions from the surrealist movement.”***

– HÉCTOR ACEVEDO



Sunset Red
Mixed technique.
Oil and acrylic on
canvas. 80 x 120 cm
Héctor Acevedo ©
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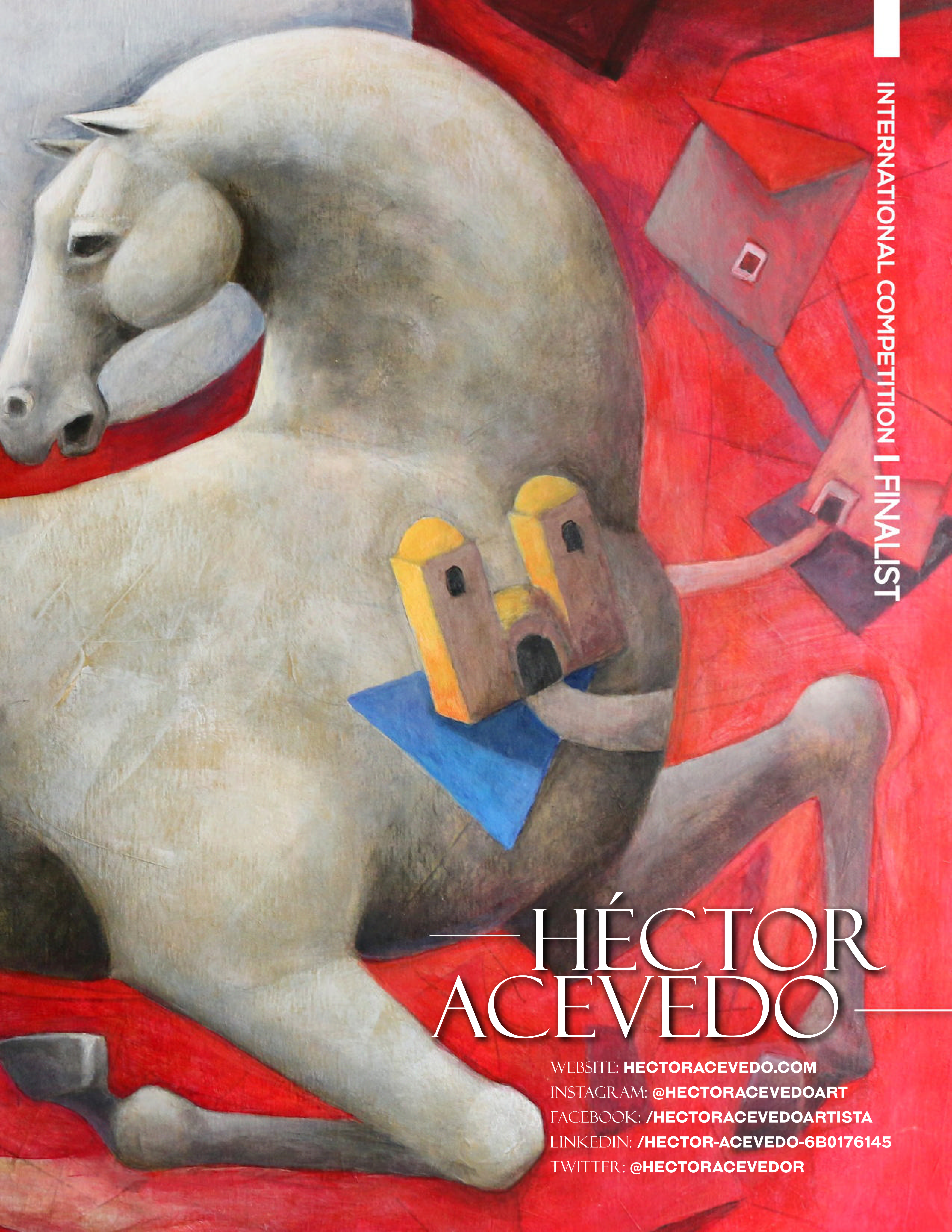


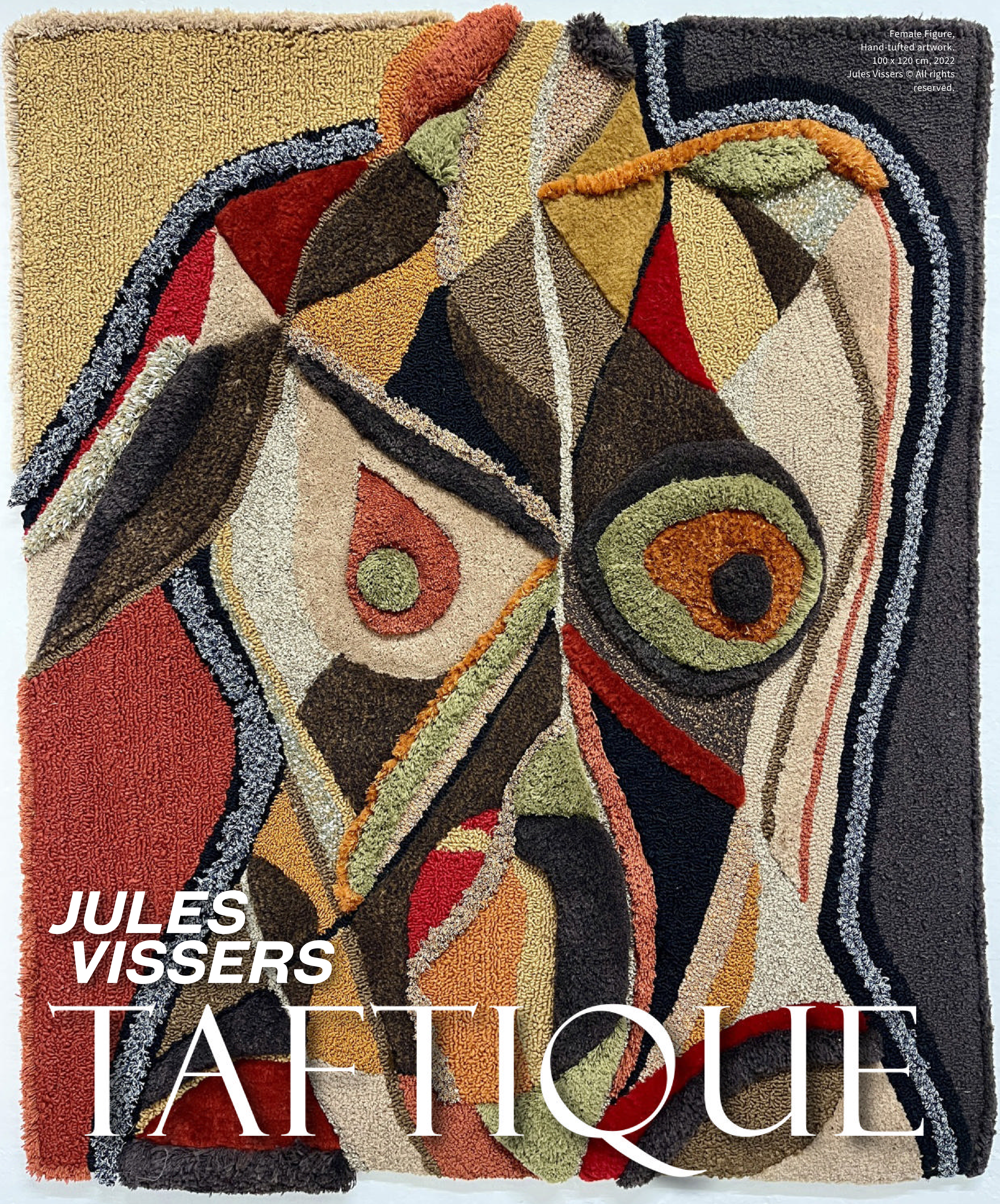
INTERNATIONAL COMPETITION I FINALIST

HÉCTOR ACEVEDO

WEBSITE: **HECTORACEVEDO.COM**
INSTAGRAM: **@HECTORACEVEDOART**
FACEBOOK: **/HECTORACEVEDOARTISTA**
LINKEDIN: **/HECTOR-ACEVEDO-6B0176145**
TWITTER: **@HECTORACEVEDOR**

JULES VISSERS

TAFTIQUE



Female Figure,
Hand-tufted artwork.
100 x 120 cm, 2022
Jules Vissers © All rights reserved.

JULES VISSERS

> **I AM INSPIRED BY NATURE, THE CLASSICAL ART SURROUNDING ME HERE IN FLORENCE, AND BY ARTISTIC MOVEMENTS OF THE FIRST PART OF THE 20TH CENTURY, SUCH AS CUBISM AND ART DECO."**

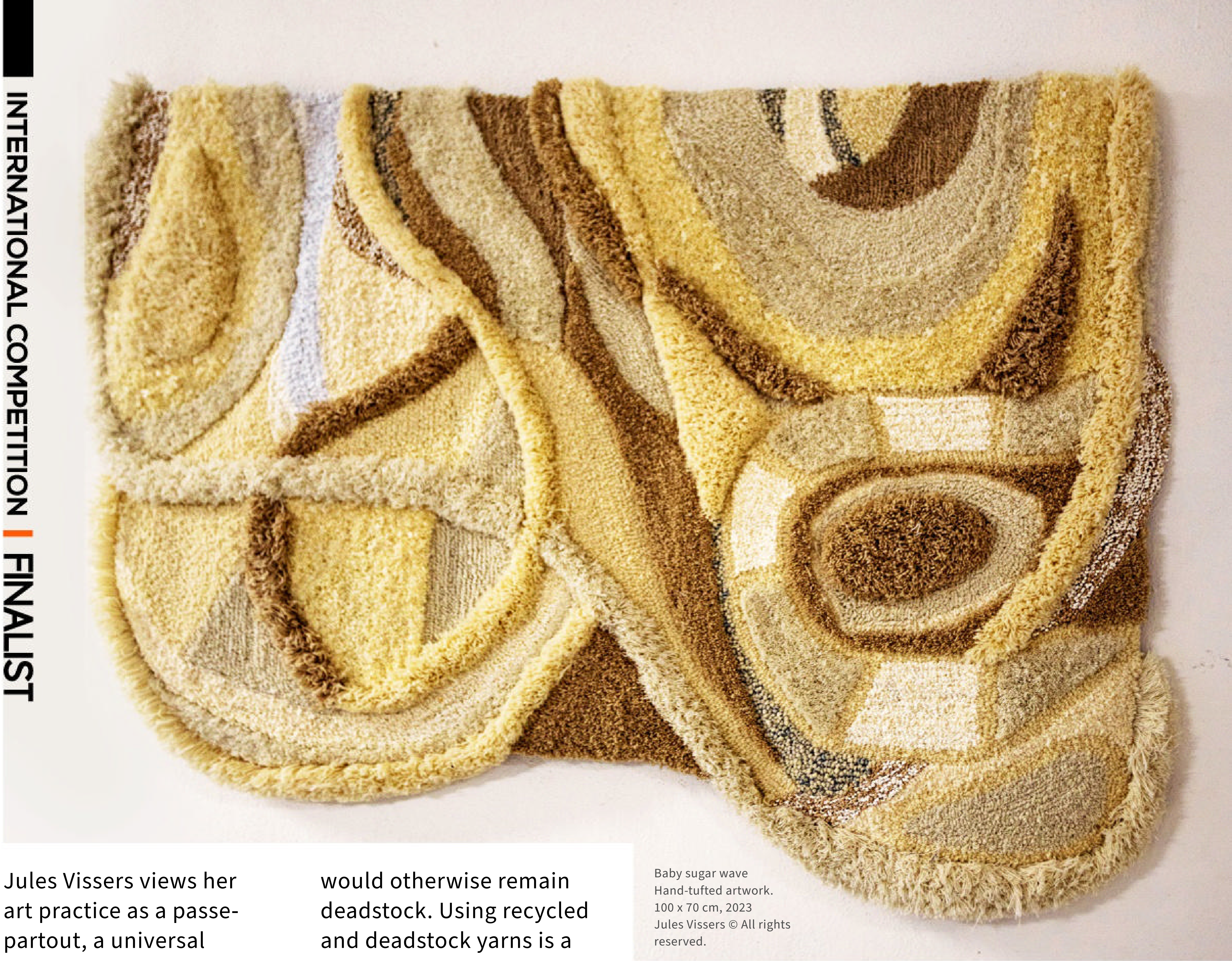
Jules Vissers is a Dutch artist living in Italy. Vissers translates an old tradition into modern artworks. Her art pays homage to nature using only natural yarns, and these are derived from recycled fibers. She has lived in Italy since 1998 and graduated "Cum Laude" in Art Textiles at the Florence Art Academy. Her tactile works are inspired by nature, art, and unique Florence's cultural atmosphere, urban, and landscape, where she works and lives.

Vissers has a textile studio called Taftique in the city's historical center. Here she creates hand-tufted and embroidered wall hangings and art textiles in the form of decorative cushions and centerpieces. She is very fond of some early 20th-century artistic movements, such as Cubism and Art Deco. Vissers is mainly inspired by the works of Sonia Delaunay, the famous painter and textile artist.

In her work, Vissers often uses complementary colors and curved geometric forms, and she aims to explore the interaction between different textures and their three-dimensional effects. Her unique artistic style is on the boundaries between abstract and figurative. She gives a playful and intimate scene with a somewhat mythological allure. She explicitly explores the interaction between textural elements and their three-dimensional impact in her pure abstract works.

JULES VISSERS

TAFTIQUE

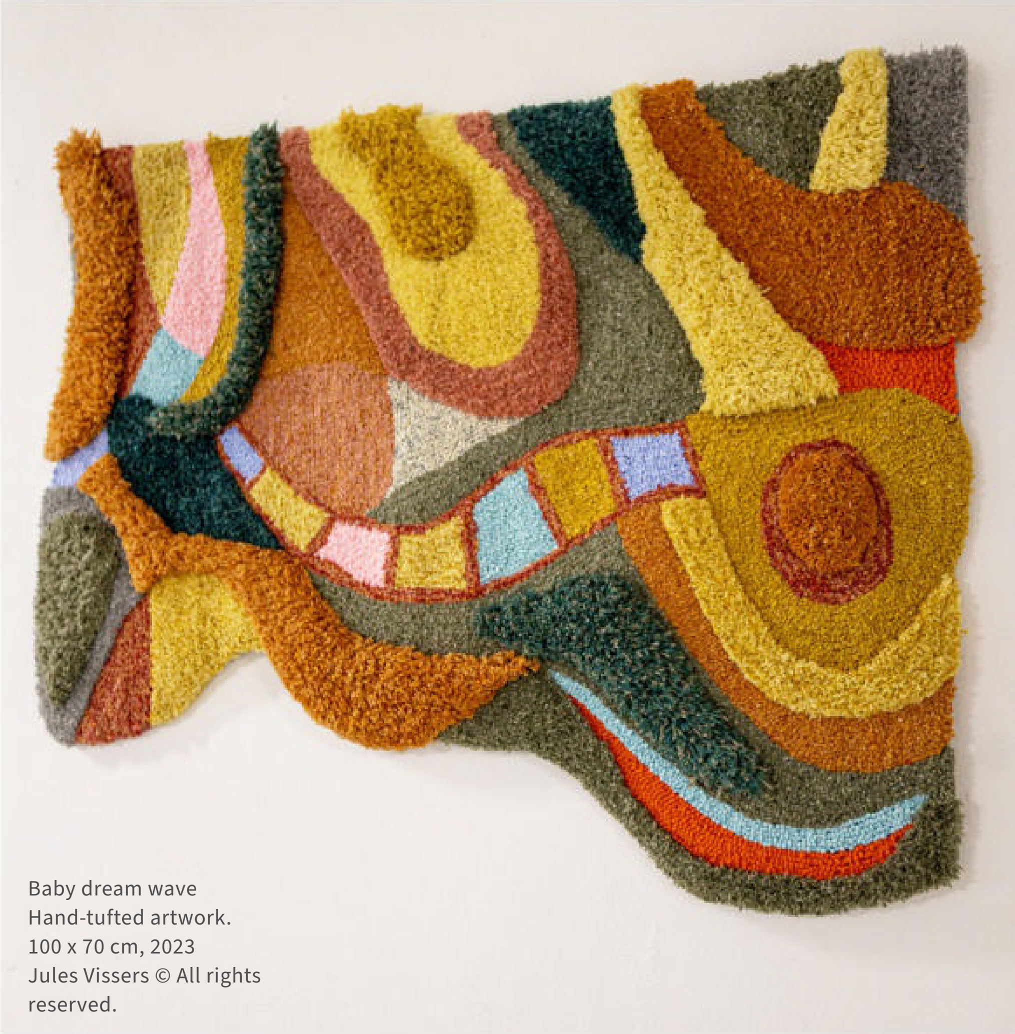


Baby sugar wave
Hand-tufted artwork.
100 x 70 cm, 2023
Jules Vissers © All rights reserved.

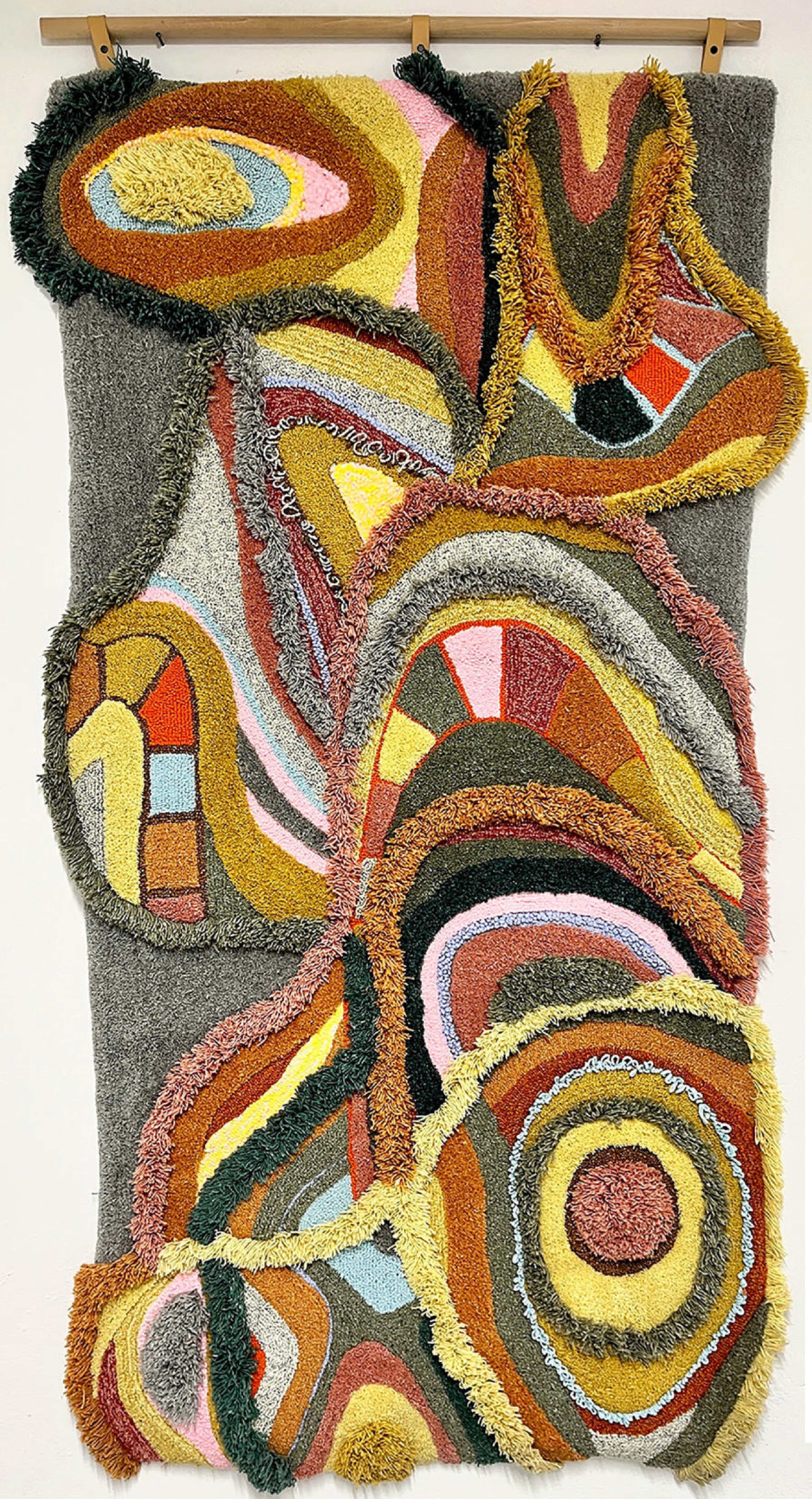
Jules Vissers views her art practice as a passe-partout, a universal language everyone can access and enjoy, and she aims to make our living surroundings more playful and durable. Her idea is to sparkle people's imagination through visual and sensory experiences with textile materials. With her work, Jules artistically uses yarn as if it was her painting colors, focusing on different perceptions and applications of art textiles compared to other types of art or design.

For her, it is essential to make people aware that you can create beauty with materials already used for other purposes or that would otherwise remain deadstock. Using recycled and deadstock yarns is a way to upcycle materials as art pieces in a completely new form.

For her artworks and art textiles, Jules uses local, high-quality yarns and searches for recycled yarns and deadstock materials in the nearby textile district of Prato, a city in Tuscany that specializes in recycling textile waste and deadstock fabrics, and various factories have small remaining amounts of great-quality yarns available that would otherwise stay unused.



Baby dream wave
Hand-tufted artwork.
100 x 70 cm, 2023
Jules Vissers © All rights reserved.



TAFTIQUE

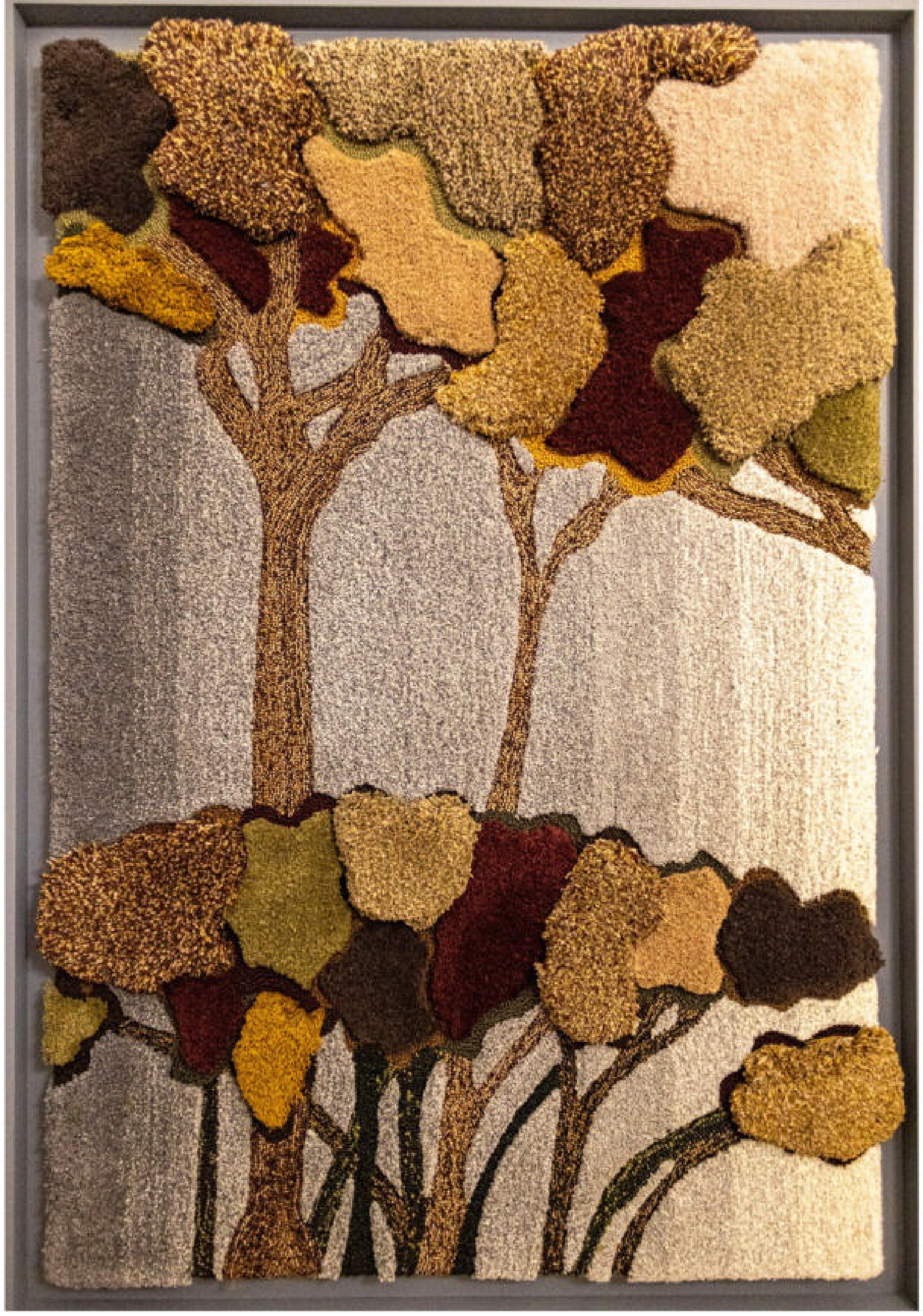
Dream wave
Hand-tufted and embroidered artwork. 200 x 100 cm, 2023
Jules Vissers © All rights reserved.

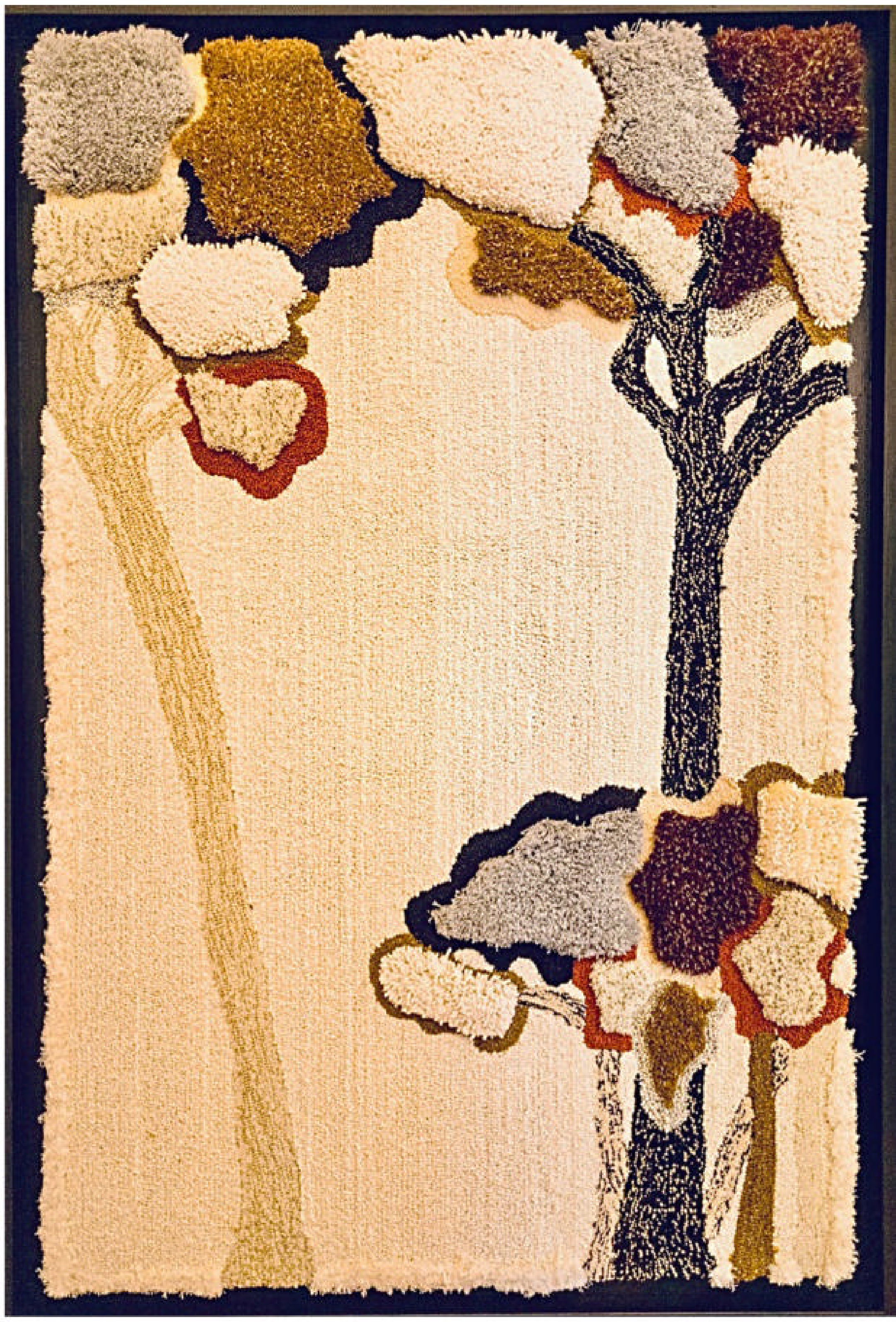
EXHIBITIONS & AWARDS
| 2022

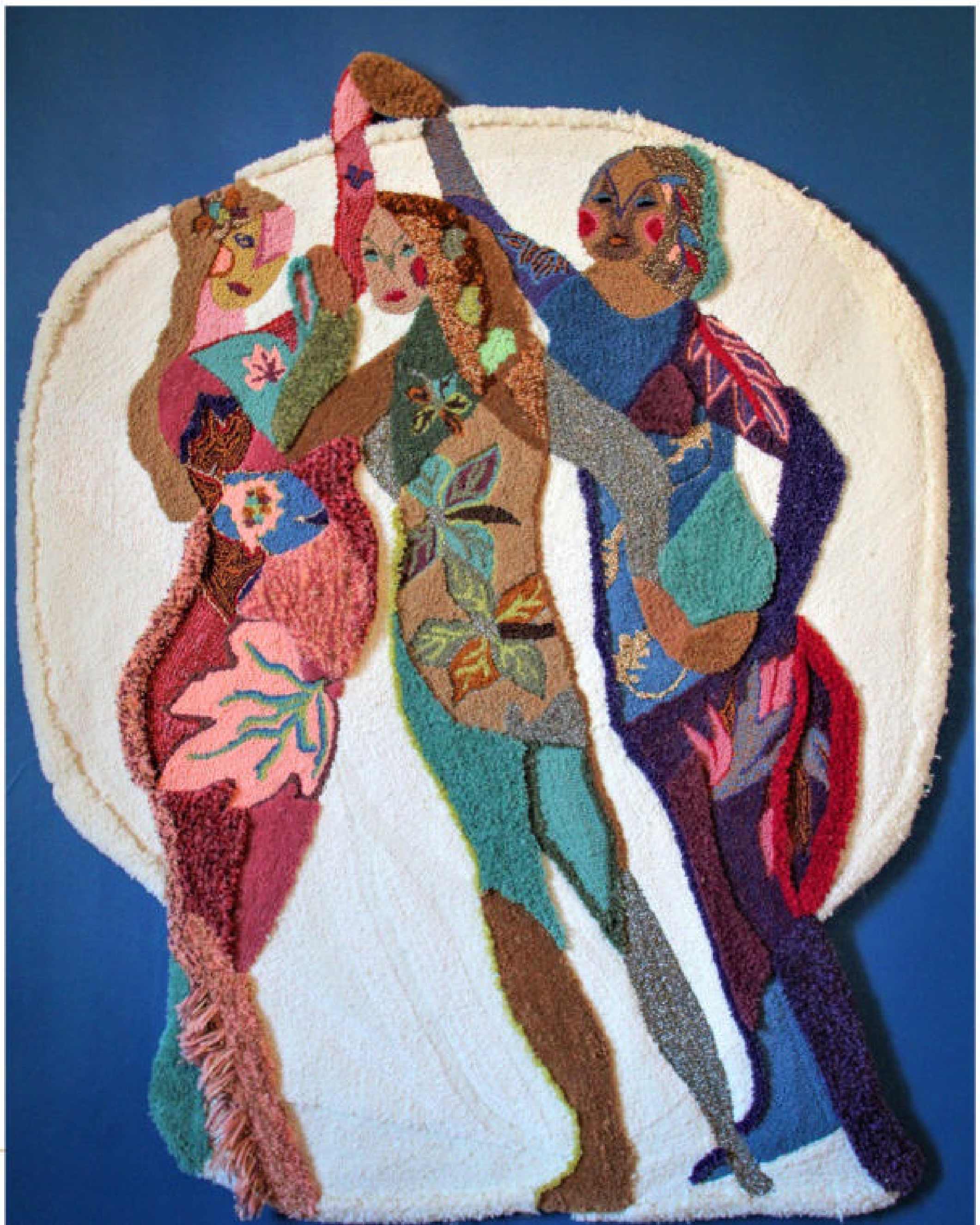
In May 2022, Jules won the second prize at the Tamara de Lempicka Awards in Venice for her artworks 'Female Figure,' 'Pine Trees in the Sun,' and 'Lost in Thought.' She also won the 'International Art Critics Award' for 'Female Figure' at the Chianciano Biennale in August 2022.

In September 2022, Jules exposed her work 'Peace, Please!' at Palazzo Pallavicini in Bologna, Italy. This work was selected as a finalist for the first edition of the Pallavicini Art Prize. The artwork was made in response to the war in Ukraine and inspired by a Renaissance sculpture of a praying man at Palazzo Bardini in Florence.

At the last Florence Biennale in October 2021, an International Jury assigned Jules the Lorenzo il Magnifico Award, 4th place category textile art, for her textile artwork 'Three Graces,' inspired by the three women-goddesses from the famous Botticelli painting 'La Primavera.'





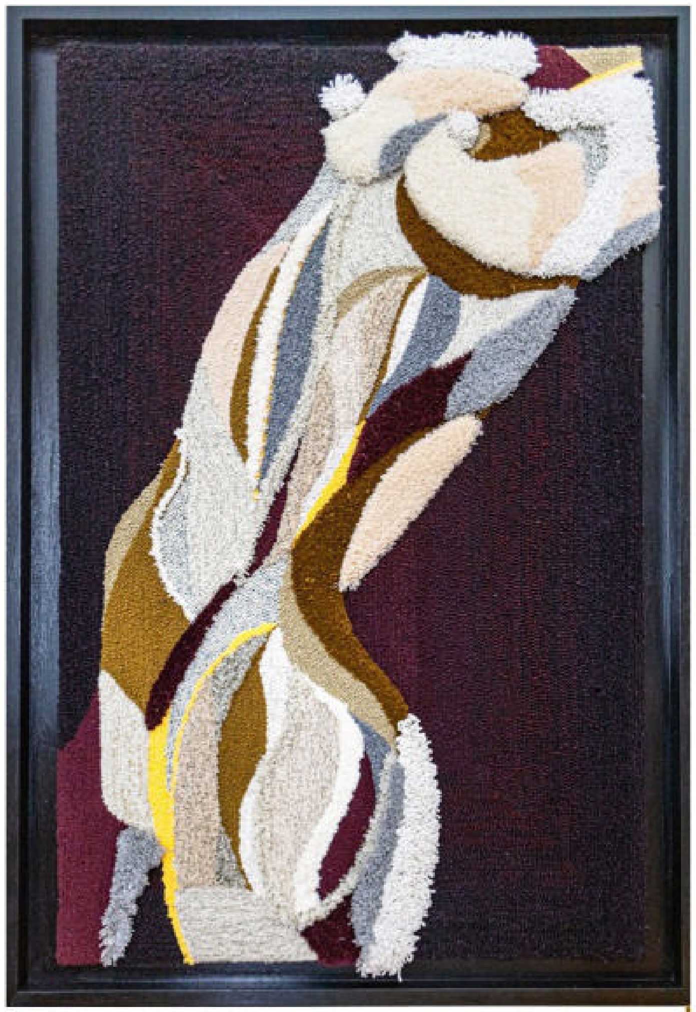


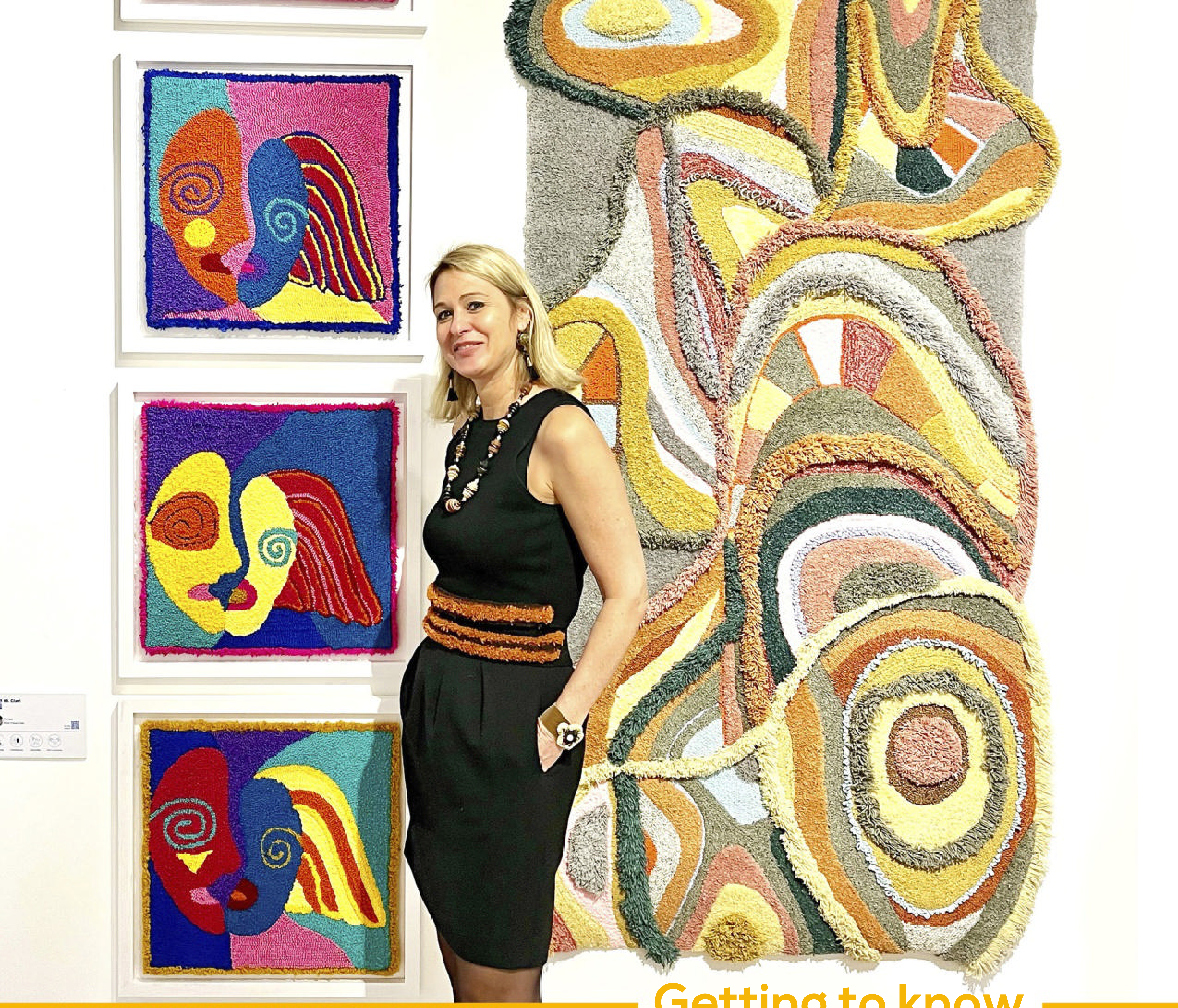
Top Left:
Pine trees in Florence
Hand-tufted and embroidered artwork.
100x150 cm,
Framed 115 x 165 cm, 2022
Jules Vissers © All rights reserved.

Top Right:
Pine tree family
Hand-tufted artwork.
95 x 145 cm, Framed.
110 x 160 cm, 2022
Jules Vissers © All rights reserved.

Left: The Three Graces
Hand-tufted artwork.
175 x 140 cm, 2021
Jules Vissers © All rights reserved.

Right: Silhouette
Hand-tufted and embroidered artwork.
100x150 cm, framed
115 x 165 cm, 2022
Jules Vissers © All rights reserved.





Getting to know
JULES VISSERS

ART MARKET MAGAZINE:

Please share the background of your artistic journey. Did you grow up in a creative environment? What led you into the contemporary art field as a professional artist?

JULES VISSERS: I originally come from the Netherlands, and I have been living in Italy since 1998. I come from a family of sportspeople, but my mother has always dedicated herself to various creative activities in her spare time, such as painting and sculpting. She certainly influenced me in this.

I have always been susceptible to beautiful things and the creative process behind them. Although I had different office jobs in the first part of my life, I, too, have always cultivated artistic activities taking drawing, painting, and textile classes.

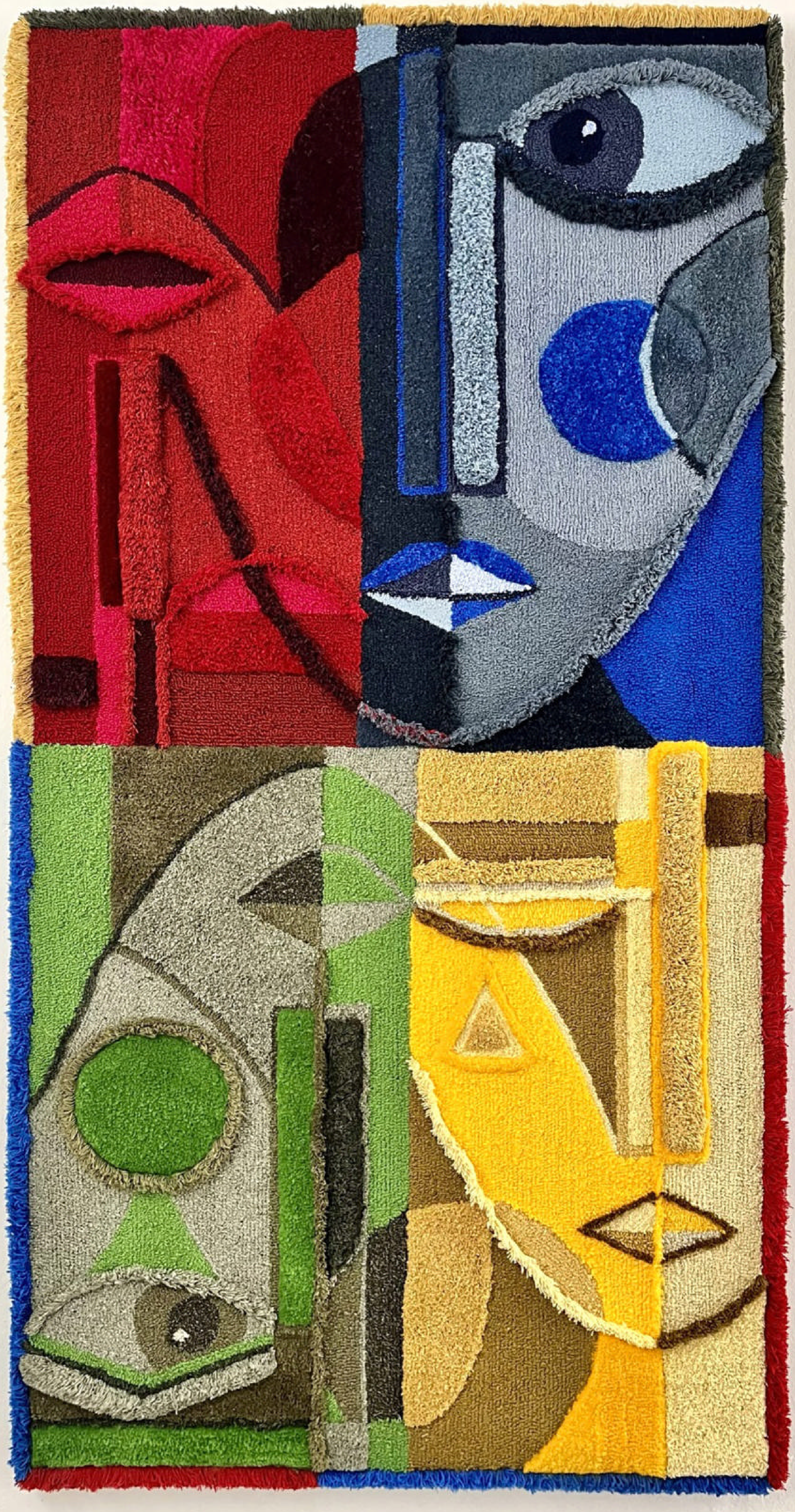
At a certain point in my life, I realized that I needed to express my creative inner self and have something special to give to this world. I quit my job and applied to the Florence Fine Art Academy for a Master's in Art Textiles. In Italy, artisan craftsmanship is of paramount importance.

I collaborated with several specialist workshops during my training, such as the Fondazione Arte Della Seta Lisio in Florence.

In January 2021, I started my own atelier Taftique in the historical center of Florence. Here I design and produce contemporary textile wall art and textile art objects, tufted and embroidered by hand on cloth.

ART MARKET MAGAZINE: **Where your inspiration comes from? Would you say that your art is influenced by other artists or a specific art field?**

JULES VISSERS: I am inspired by nature, the classical art surrounding me here in Florence, and by artistic movements of the first part of the 20th century, such as cubism and art deco.
I am particularly inspired by the works of Sonia Delaunay, who managed to create paintings and textile artworks of incredible color intensity. To me, my yarns are like my painting colors. I often use complementary colors and curved geometric forms, and I like to explore the interaction between different textures and their three-dimensional effects, using varying yarn heights, pile types, and combining heterogeneous yarn types. I have developed my unique style between abstract and figurative works in my artistic journey.



Right: Specular
Hand-tufted and
embroidered artwork.
205 x 105 cm, 2023
Jules Vissers © All
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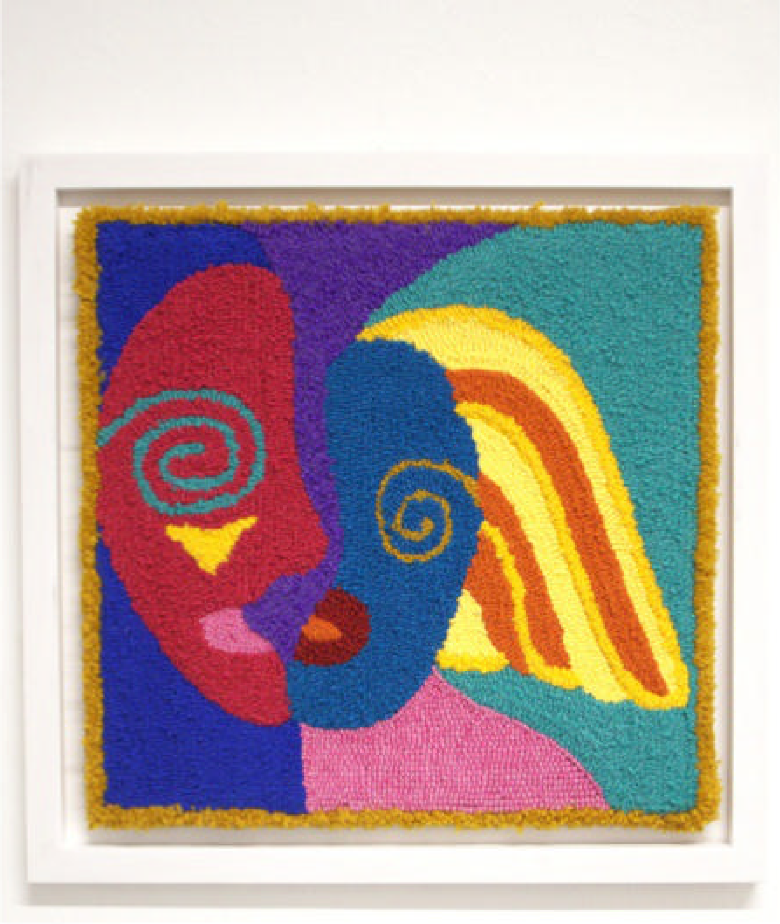
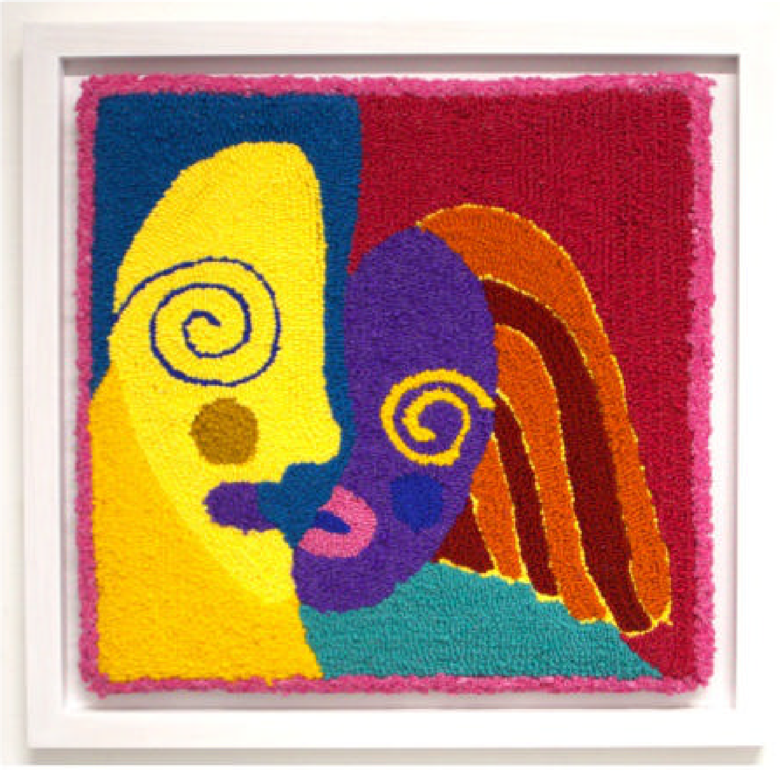
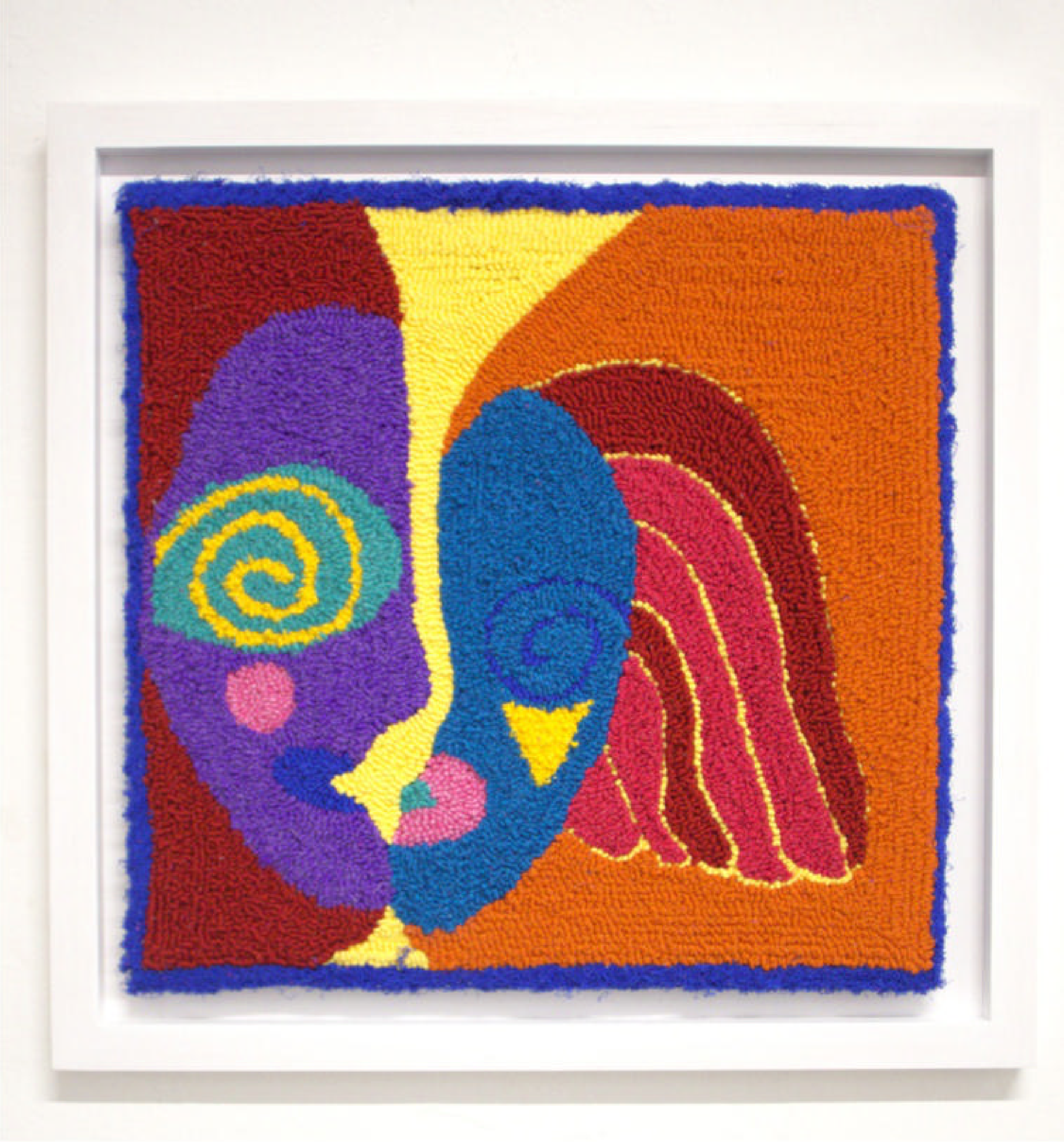






JULES VISSERS

TAFTIQUE

INTERNATIONAL COMPETITION | FINALIST

Ciao! (3 versions)
Hand-tufted artwork.
50 x 50 cm,
framed 62 x 62 cm,
2022
Jules Vissers © All rights reserved.

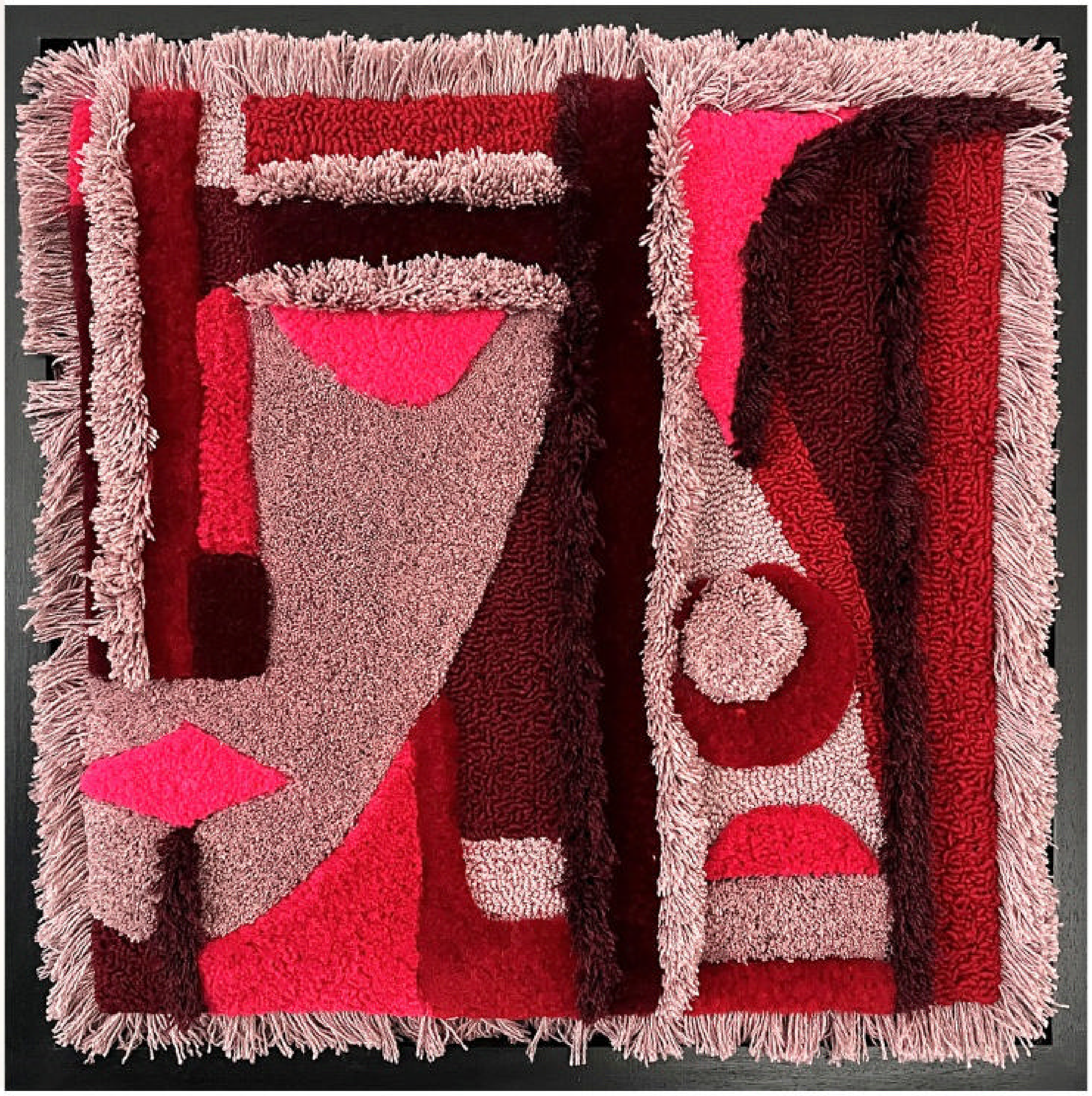
In the latter ones, I like to evoke playful and intimate scenes with a somewhat mythological allure. In my pure abstract works, there is a more explicit exploration of the varying textures and their three-dimensional effect.

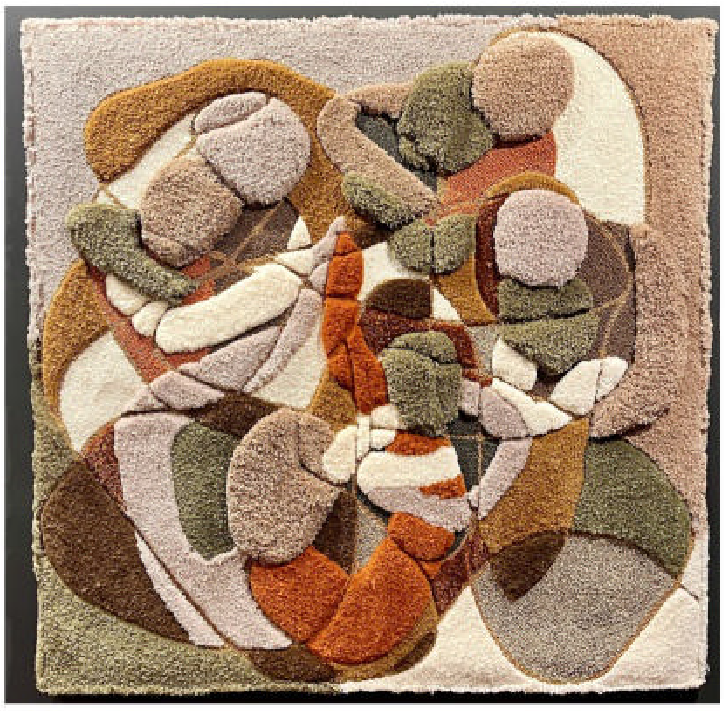
ART MARKET MAGAZINE: **Let's talk about your unique technique. Please tell us about the entire work process, from the step of the idea until the final outcome.**

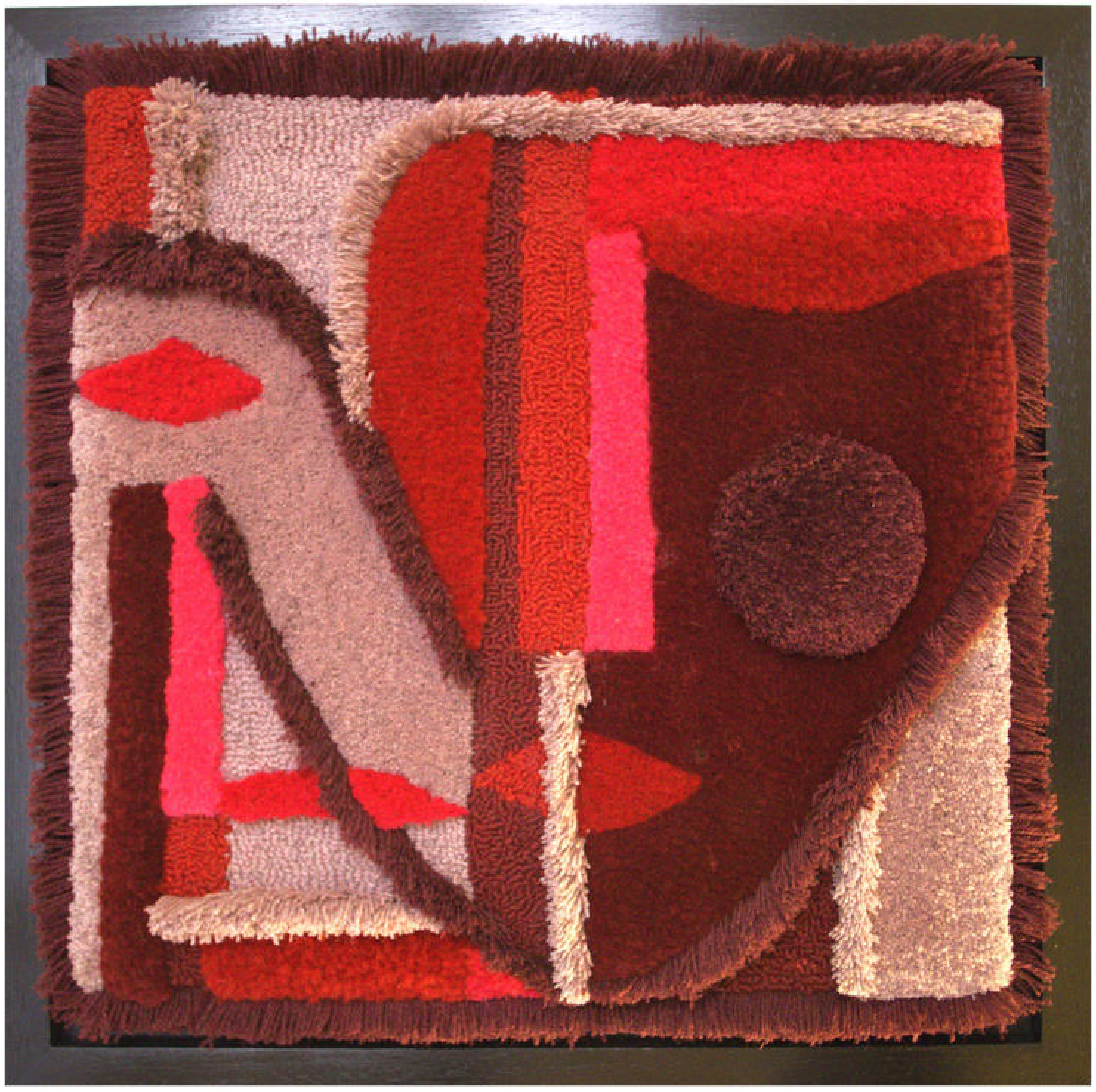
JULES VISSERS: I mainly use tufting ('taftare' in Italian), so I invented the name 'Taftique' for my atelier. With this manual technique, I can make specific scenes and patterns come to life, and it allows me to create relief, height differences, and textures, making my works exciting and caress able. In between the tufted areas, I often also use various embroidery and knitting techniques.

What does '**tufting**' mean? Literally, it means inserting the yarn from the back of the cloth e make it appear on the other side. How it appears on the front side, that is, its length and thickness, depends on the measure of the needle used and the type of yarn knot. If the yarn is cut during the tufting process, the yarn will appear straight. If it isn't cut, the yarn will appear curved since it goes back into the cloth to make another turn.

To create a hand-tufted artwork, first, you need to create a design on the cloth and divide it into different sections corresponding to the different colors of mixtures of colors. I first start my designs manually, but I sometimes also digitalize them to easily see possible variations.







I then transfer my designs on my frames to be tufted.

After that, the actual tufting process can begin: the yarn elements are inserted into the back of the cloth utilizing a tufting gun.

I use manual as well as electrical machines as well as air-compressed ones. After tufting, the yarn is forever captured into the cloth by a latex or natural glue layer. After that, the pieces must be refinished and 'sculptured' using scissors, razors, and carving apparel.

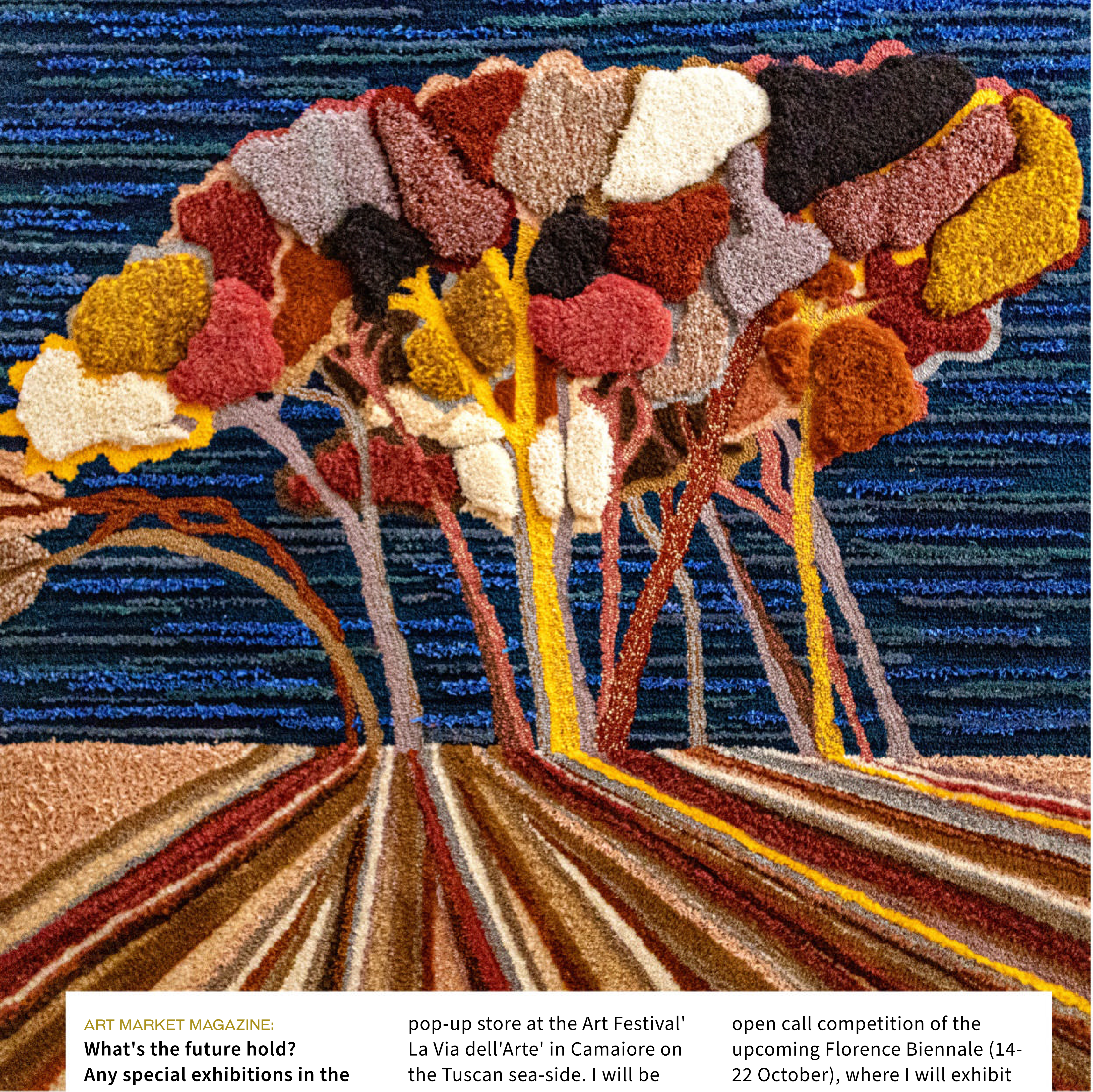
ART MARKET MAGAZINE: **From your personal journey in the art field, what will be your advice to the young artist looking for a way of development?**

JULES VISSERS: If you want to explore your creative self, it's good to experiment with various fields and techniques to understand which one(s) most inspires you. What's important is that you show perseverance and that you keep proposing your work in different ways. You will hear many 'no's,' but eventually, you will find your way.

Top Left: Capovolto I
Hand-tufted artwork.
50 x 50 cm,
Framed 62 x 62 cm,
2022
Jules Vissers © All rights reserved.

Left: Capovolto II
Hand-tufted artwork.
50 x 50 cm,
Framed 62 x 62 cm,
2022
Jules Vissers © All rights reserved.

Top Right:
Peace, please!
Hand-tufted artwork.
120 x 120 cm, 2022
Jules Vissers © All rights reserved.



ART MARKET MAGAZINE:
What's the future hold? Any special exhibitions in the upcoming months?

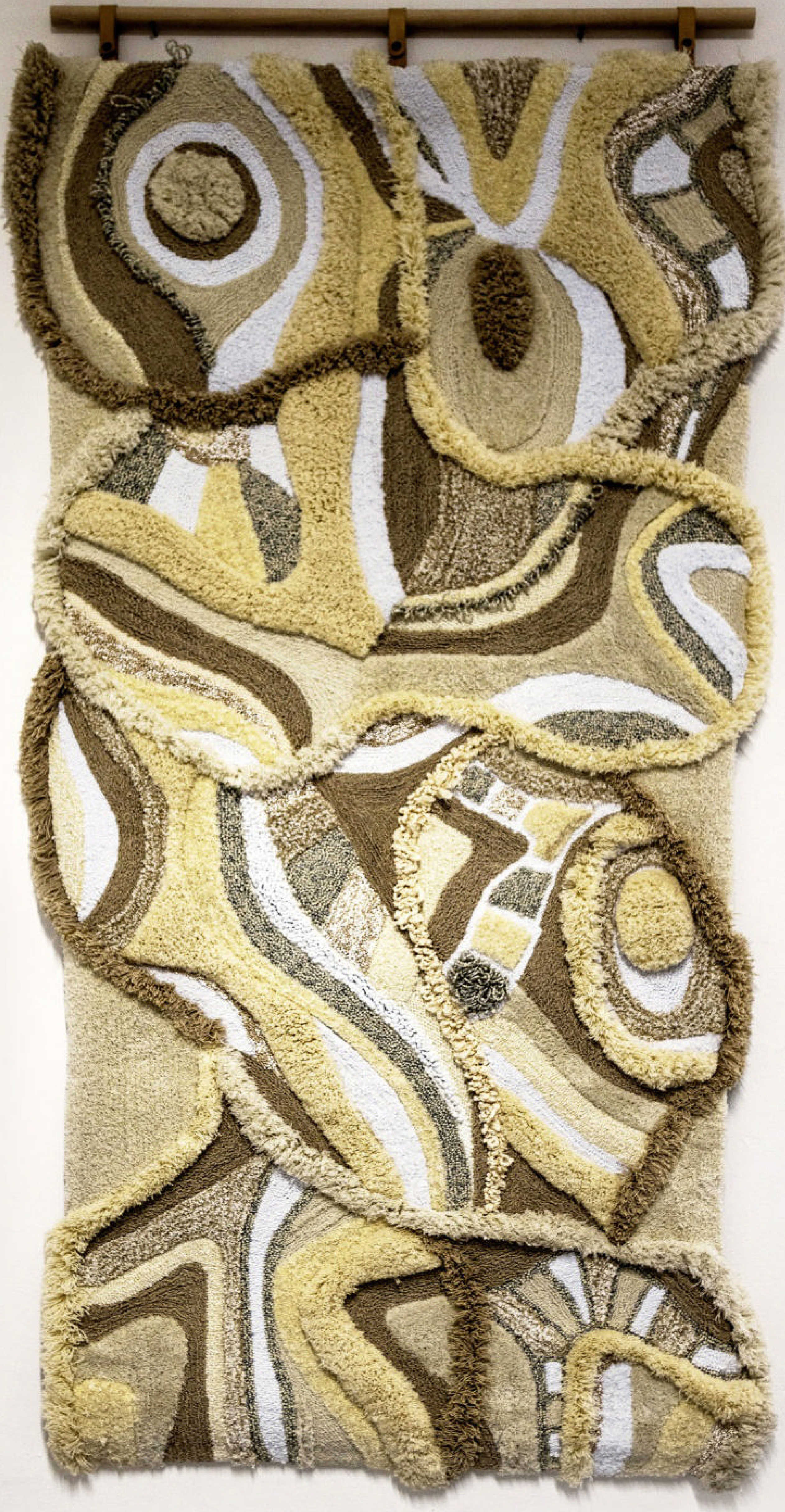
JULES VISSERS: In the upcoming months, I will participate in various collective contemporary art exhibitions. The first will be 'Towers, Castles, and Glimpses of Tuscany, at Meleto Castle in the Chianti area, from June 17 till July 17. Then from July 22 until August 15, I will have my own pop-up store at the Art Festival' La Via dell'Arte' in Camaiore on the Tuscan sea-side. I will be part of the exhibition 'Matter and Virtuosity' at the Corsini Gardens in Florence during the artisan festival 'Artigianato e Palazzo' (15-17 September).
From October 6 till the end of the month, I will exhibit in Siena at the Museum S.Maria della Scala at the collective exhibition 'Horses in Art.' Furthermore,
I am among the finalists of the open call competition of the upcoming Florence Biennale (14-22 October), where I will exhibit my artwork, 'Specular.'
After Florence Biennale, I will go to Eindhoven in the Netherlands to participate in the Dutch Design Week (21-29 October).

Pine trees in the sun
Hand-tufted and embroidered artwork.
150 x 150 cm, Framed 165 x 165 cm, 2022
Jules Vissers © All rights reserved.

Right Page: Sugar wave
Hand-tufted and embroidered artwork.
200 x 100 cm, 2023
Jules Vissers © All rights reserved.

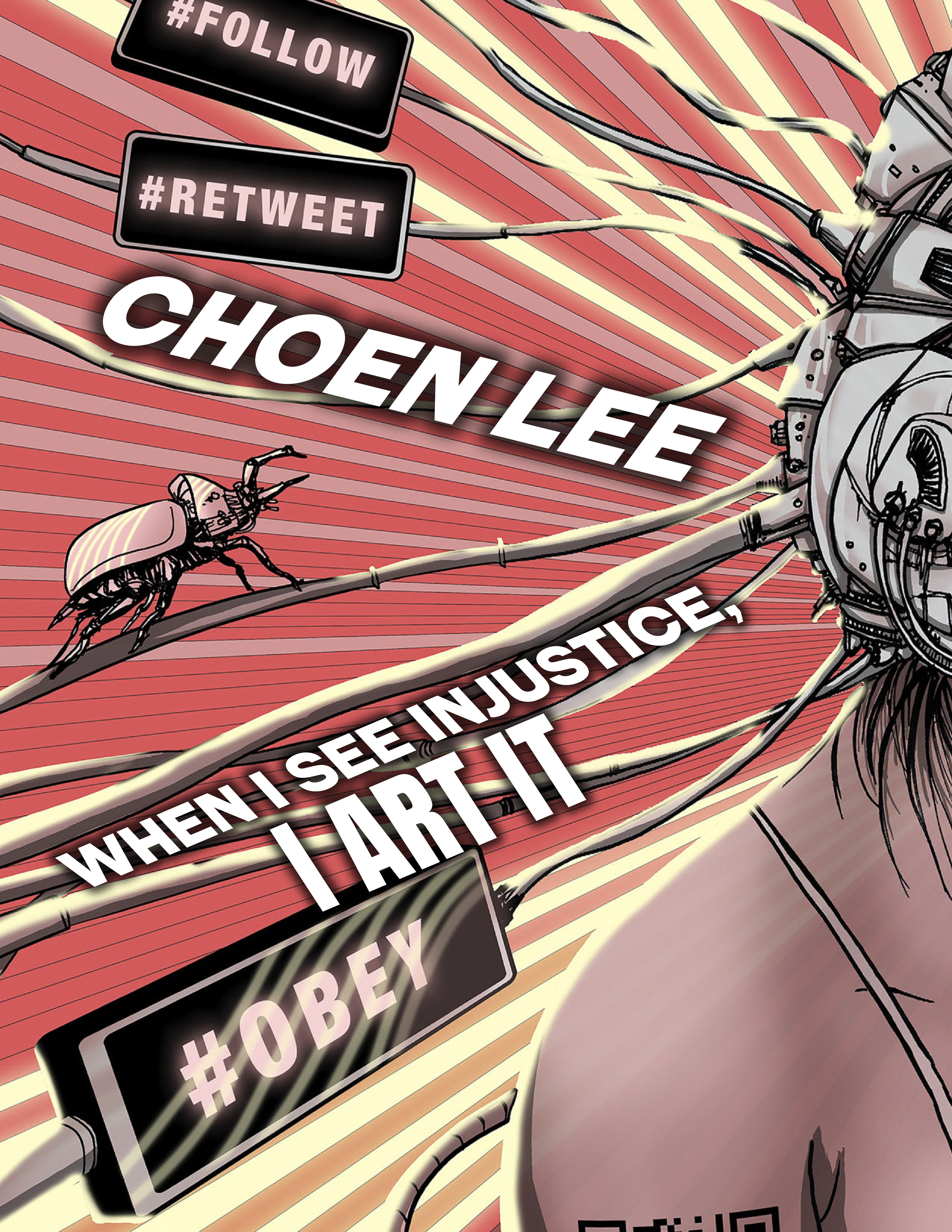
TAFTIQUE

INTERNATIONAL COMPETITION | FINALIST



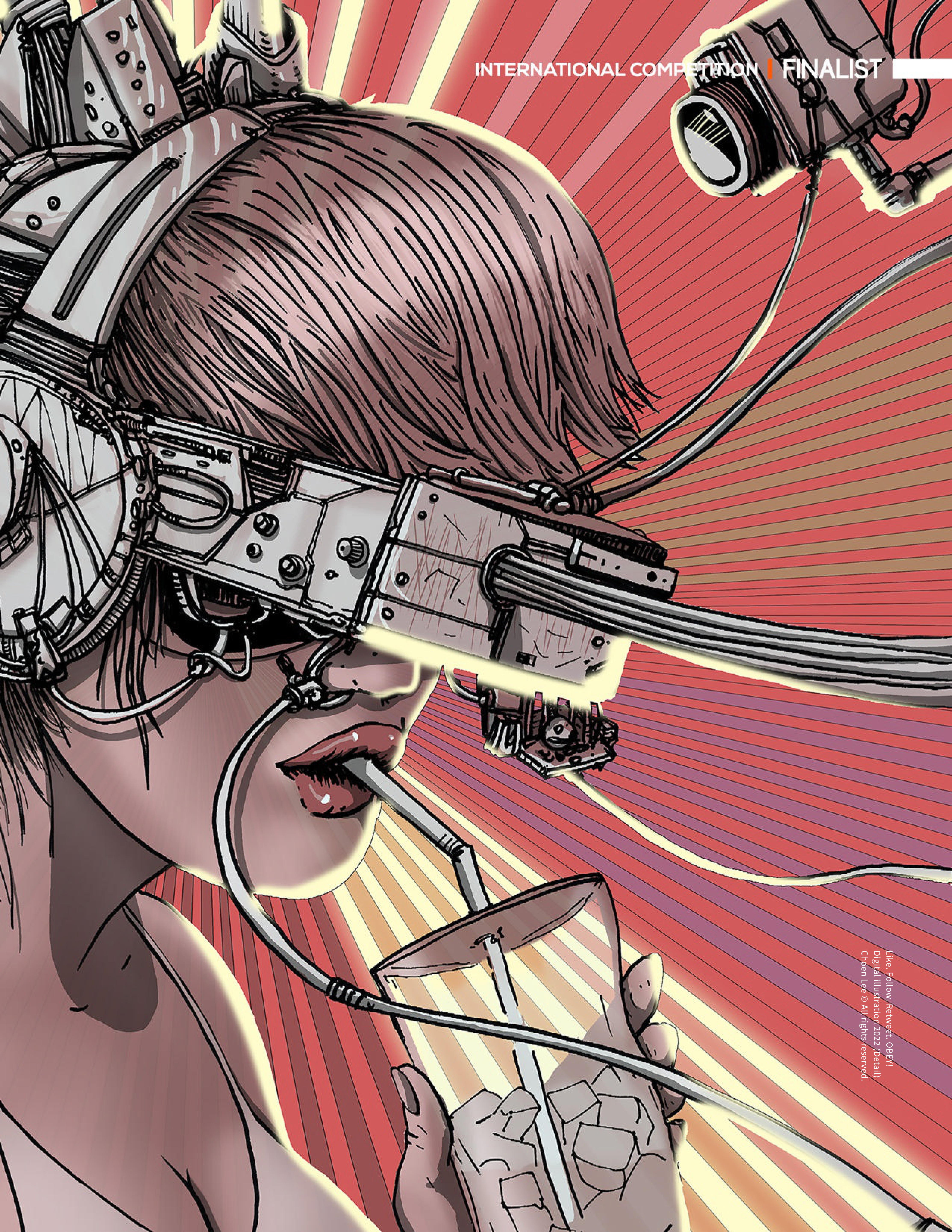
JULES VISSERS

WEBSITE: WWW.TAFTIQUE.COM | EMAIL: INFO@TAFTIQUE.COM
INSTAGRAM: @TAFTIQUE_TEXTILE_ART | FACEBOOK: /TAFTIQUE TEXTILE ART


#FOLLOW
#RETWEET
#OBEY

CHOEN LEE

WHEN I SEE INJUSTICE, I ART IT

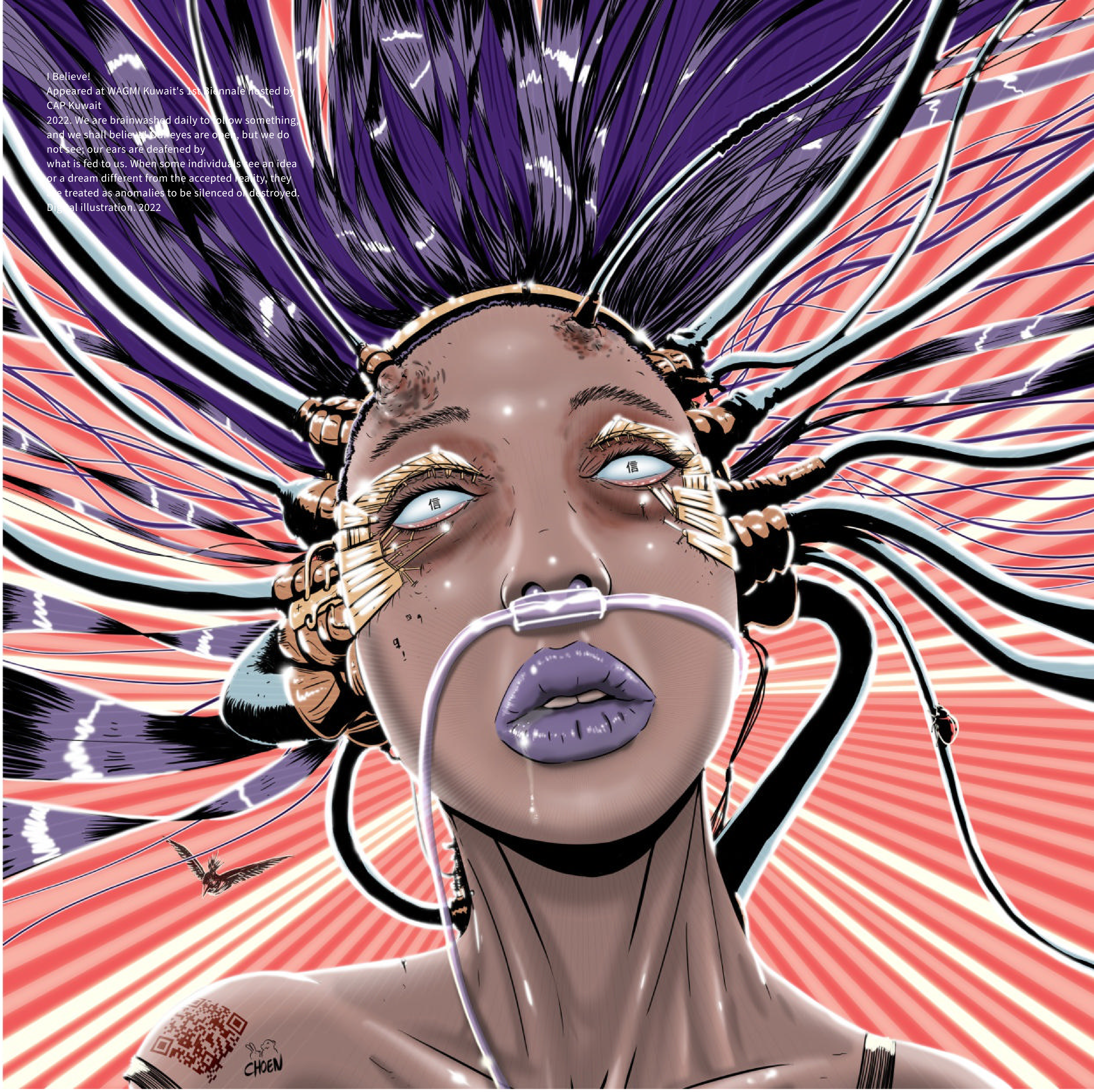


Like. Follow. Retweet. OBEY!
Digital illustration 2022 (Detail)
Choen Lee © All rights reserved.

> STORYTELLING WAS ALWAYS VITAL TO ME- I CAN'T HELP IT, COMING FROM A BACKGROUND OF CARTOONING, ARCHITECTURE, AND PHOTOGRAPHY. ALL THESE DISCIPLINES INVOLVE OBSERVING LIFE AROUND US AND PROCESSING IT INTO COMMUNICABLE INFORMATION BEAUTIFULLY.

CHOEN LEE

WHEN I SEE INJUSTICE, I ART IT

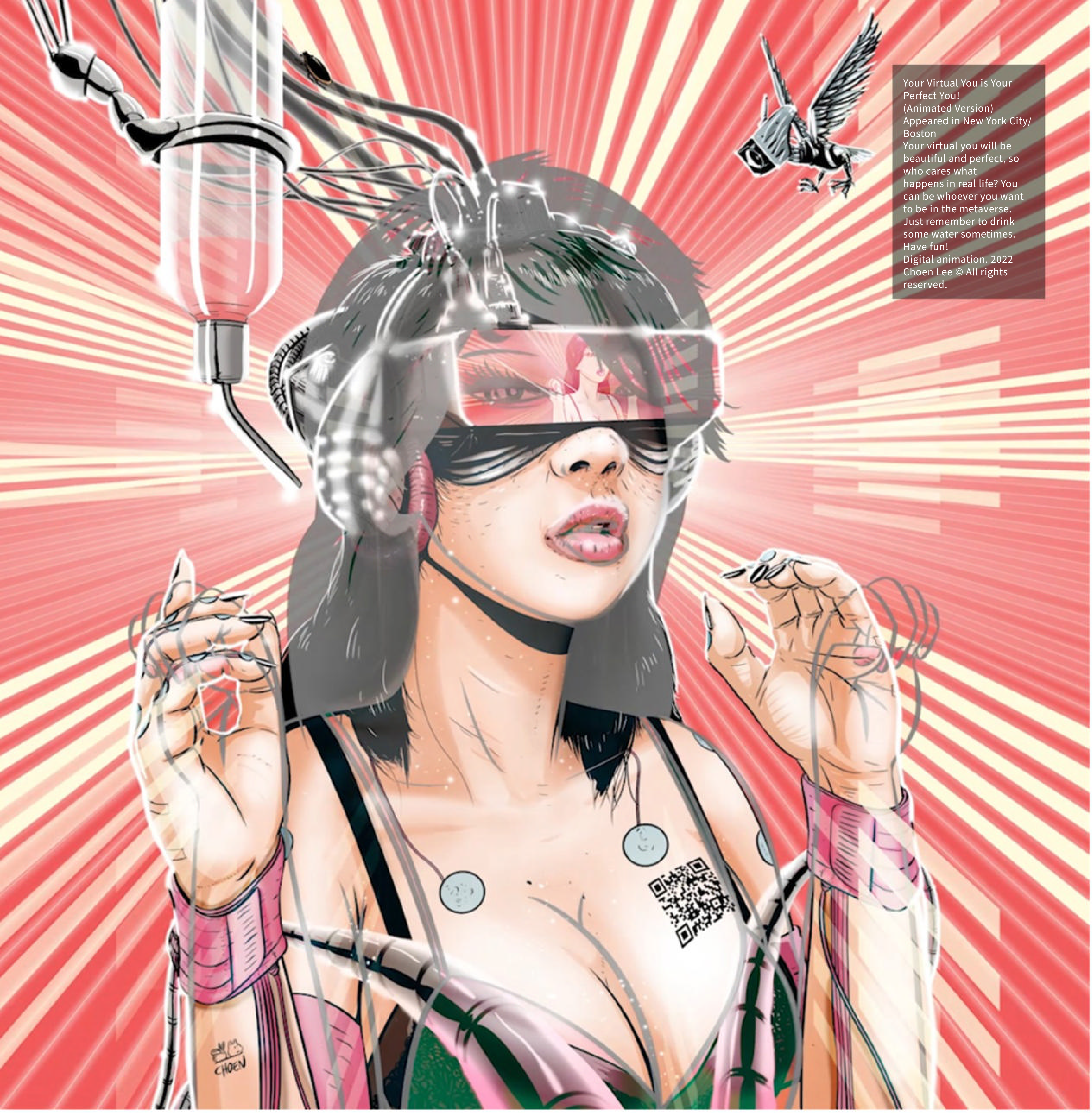


I Believe!
Appeared at WAGMI Kuwait's 1st Biennale hosted by CAP Kuwait
2022. We are brainwashed daily to follow something, and we shall believe! Our eyes are open, but we do not see; our ears are deafened by what is fed to us. When some individuals see an idea or a dream different from the accepted reality, they are treated as anomalies to be silenced or destroyed.
Digital illustration. 2022

”My name is Choen Lee, which sound like the Street Fighter Chun Li. But make no mistake, I am not a video game character.

I would declare myself: Choen Lee is a robot beyond gender. Not he, not she, not they. However, due to the limitation of the English language (and most languages), all and any pronouns are acceptable.

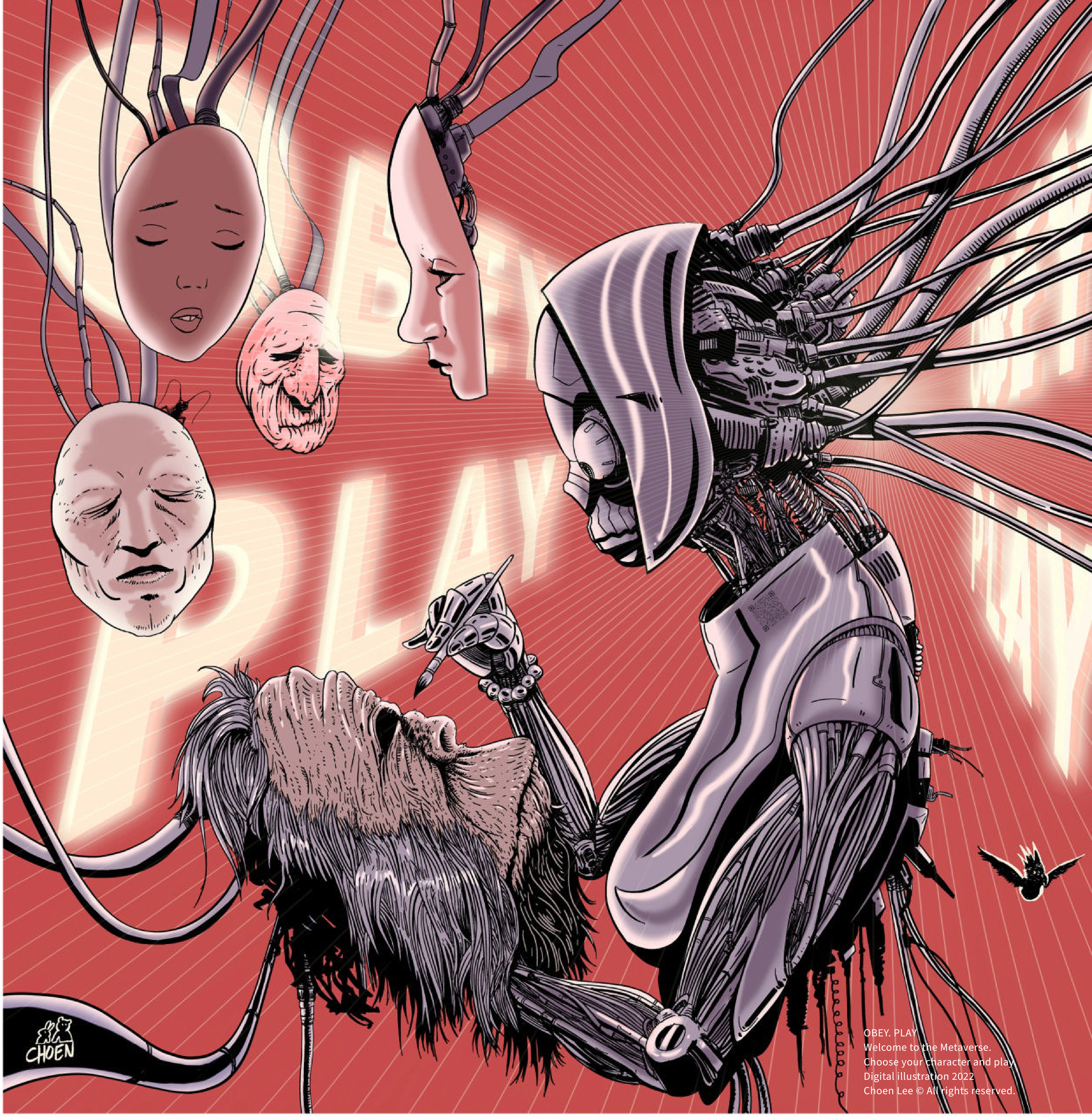
I've done different things in the creative industry. My first published work in the 1990s was a cartoon. Later I drowned in the world of architecture and then, almost accidentally, into the world of commercial and editorial photography. All these disciplines trained me to observe the world around me, not just in what they look like but also in their intentions, actions, and meanings beyond the surface level.



Your Virtual You is Your Perfect You!
(Animated Version)
Appeared in New York City/ Boston
Your virtual you will be beautiful and perfect, so who cares what happens in real life? You can be whoever you want to be in the metaverse. Just remember to drink some water sometimes. Have fun!
Digital animation. 2022
Choen Lee © All rights reserved.

I've always been drawing all those years, and when the pandemic lockdowns came, baking (yes, sourdough) and drawing were all I did. Friends would introduce me to the world of cryptocurrency, where I'd discover a whole universe (or metaverse) of culture that was initially very strange. I was fascinated and was soon immersed in it, living days that had no nights and days that felt 25 hours long, and I started to make artwork about it. I realized my sense of identity and perception of reality was changing and has undoubtedly changed. Even the kind of Art I create is changing; for now, I make them to be viewed and consumed in the virtual world (even though they often appear in real-life locations).

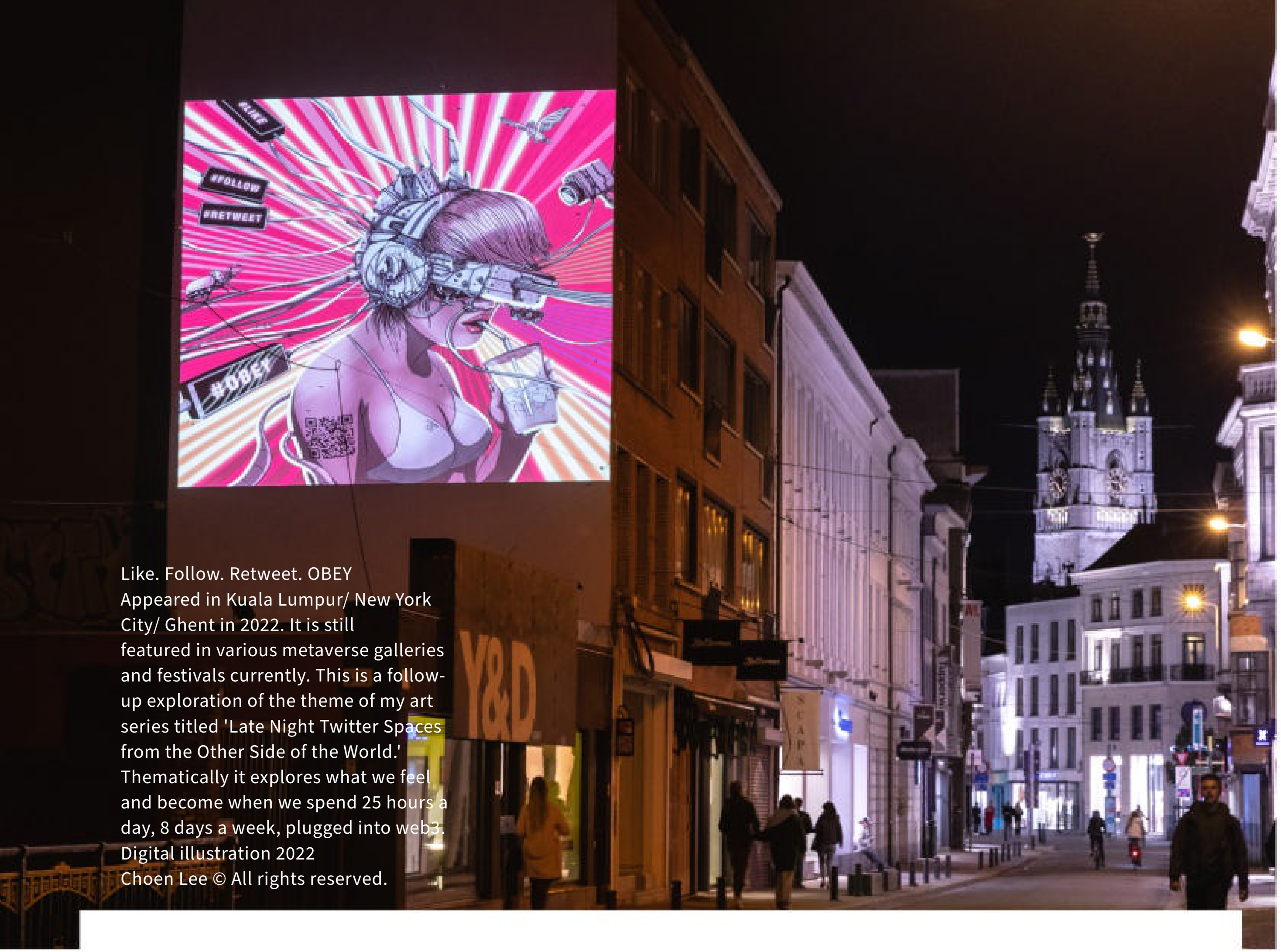
This is what my art mainly explores: the nature of identity within shifting realities in this interconnected world.



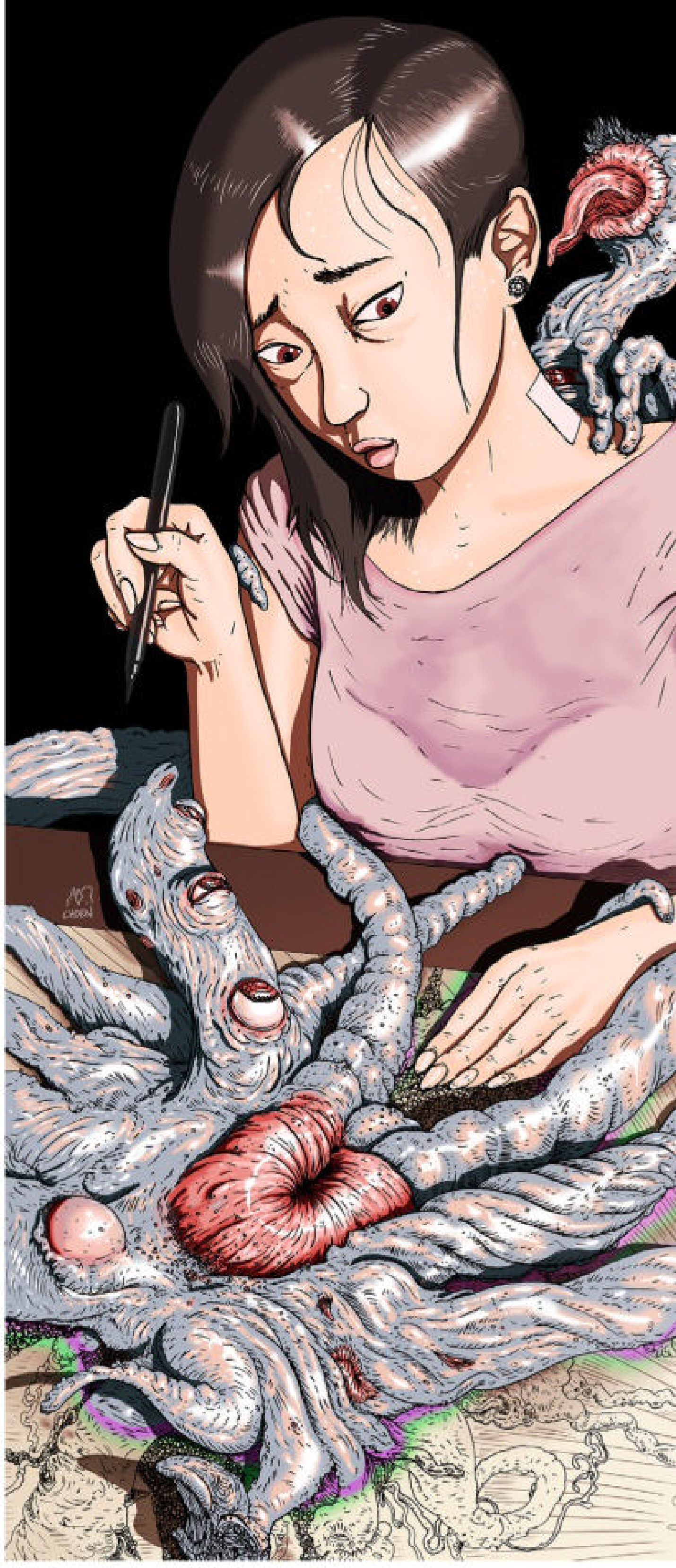
OBEY. PLAY
Welcome to the Metaverse.
Choose your character and play
Digital illustration 2022
Choen Lee © All rights reserved.

I put a lot of emphasis on my artworks' narrative and storytelling aspects.

Even though I am getting increasingly lost in this other world or reality, I am occasionally aware of what's happening in the real world and respond to these with the artwork. Basically, when I see bullshit, I call out bullshit. When I see injustice, I ART it.
I have now morphed into an alter ego in the digital virtual world. This version of me is like a semi-fictional version of me. This version of me is presented as a robot without gender with a mission to break down old social and gender barriers. This version of me has more courage and is more daring to say things as they are. Some of these works might be politically sensitive. This is also the reason why I cannot reveal what I look like.

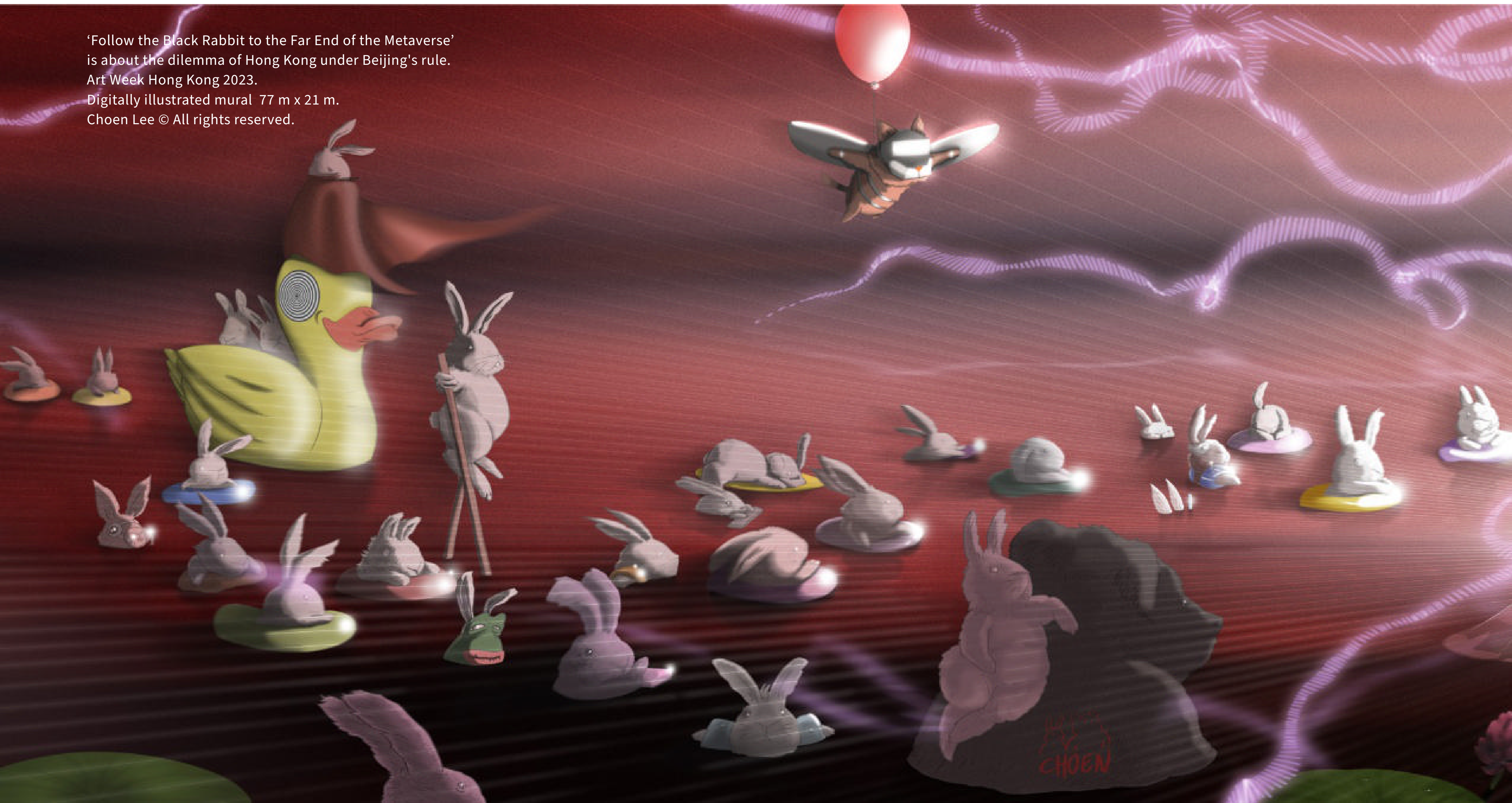


Like. Follow. Retweet. OBEY
Appeared in Kuala Lumpur/ New York City/ Ghent in 2022. It is still featured in various metaverse galleries and festivals currently. This is a follow-up exploration of the theme of my art series titled 'Late Night Twitter Spaces from the Other Side of the World.' Thematically it explores what we feel and become when we spend 25 hours a day, 8 days a week, plugged into web3.
Digital illustration 2022
Choen Lee © All rights reserved.

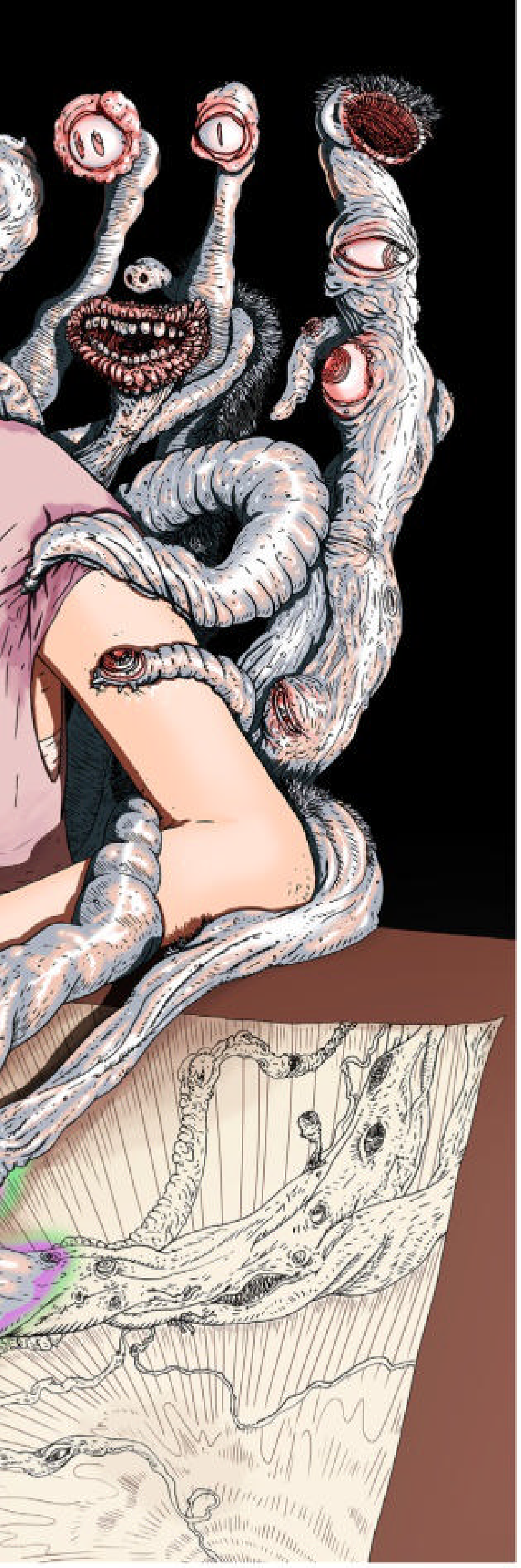


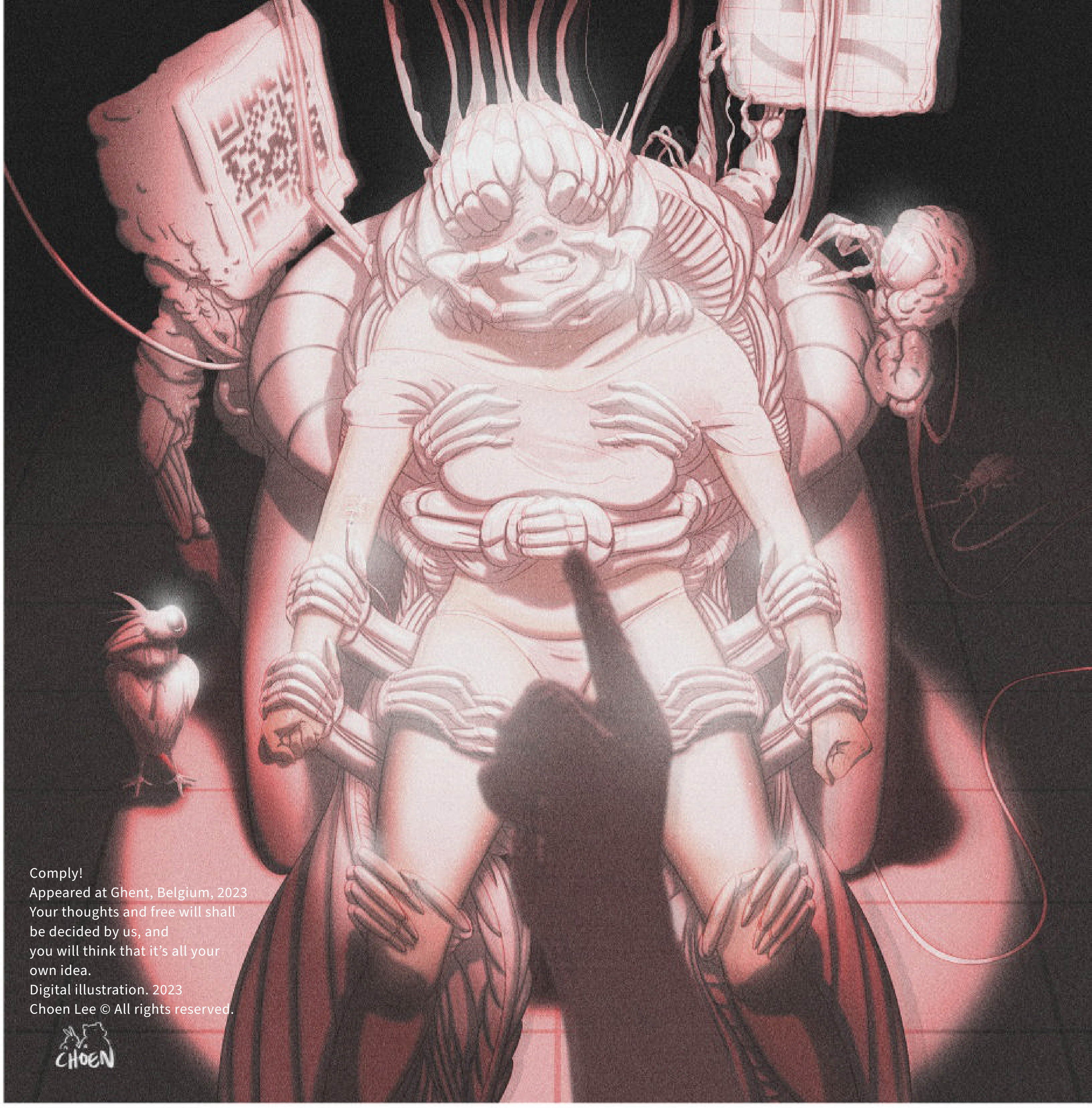
My illustration style is influenced by pop culture: manga and comic books.

My influences are varied; they are not just painters and illustrators but also writers, film directors, photographers, architects, comedians, musicians, etc. To name a few of them: Akira Kurosawa, Hayao Miyazaki, Stanley Kubrick, Wong Kar Wai, Chris Doyle, Helmut Newton, Tim Walker, Sebastiao Salgado, Alan Moore, Philip K. Dick, Marcel Duchamp, Banksy, and an older cousin who taught me how to draw cool manga when I was a toddler. I thank you all for your guidance at different stages of my life.



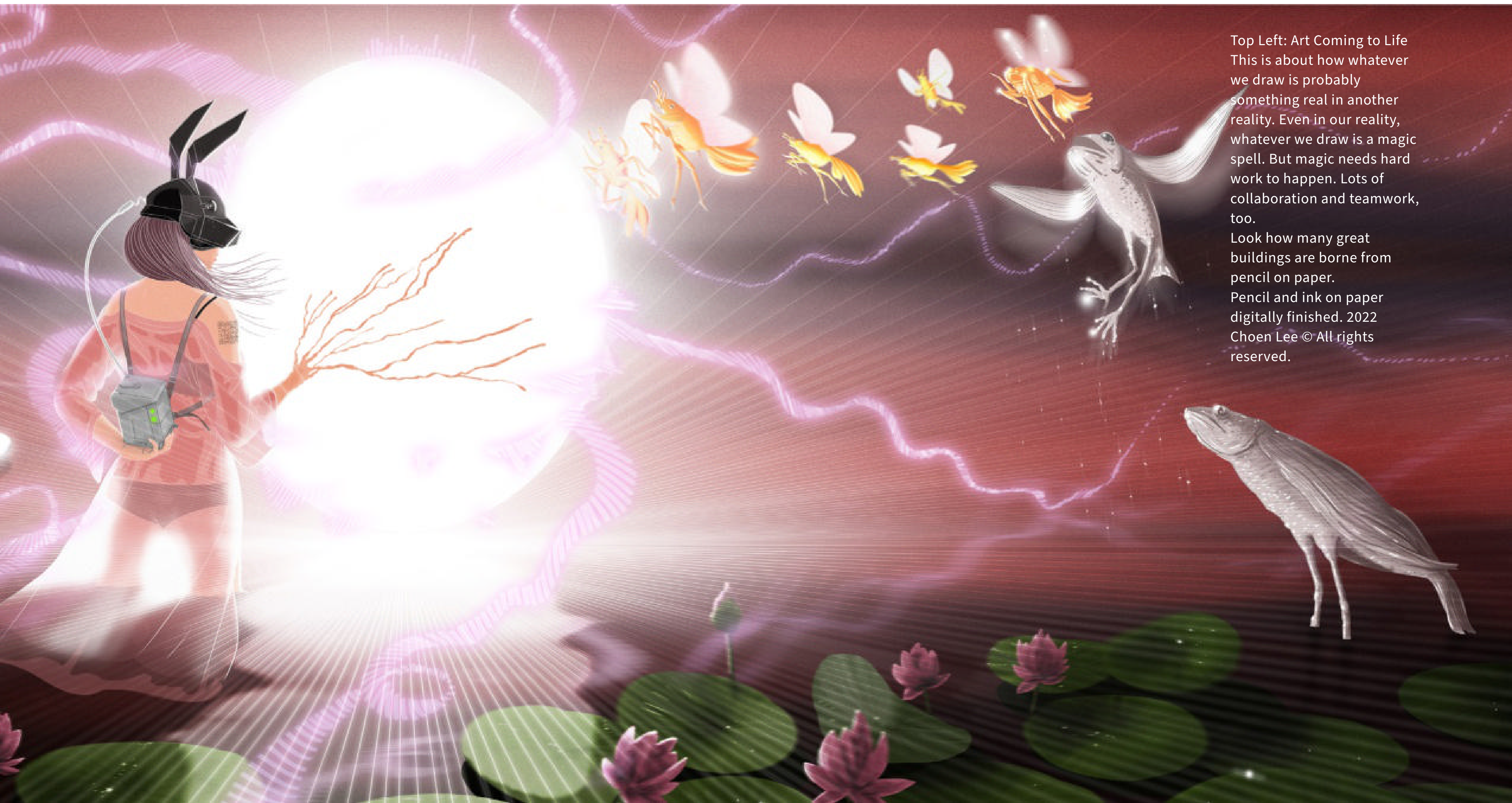
'Follow the Black Rabbit to the Far End of the Metaverse' is about the dilemma of Hong Kong under Beijing's rule.
Art Week Hong Kong 2023.
Digitally illustrated mural 77 m x 21 m.
Choen Lee © All rights reserved.



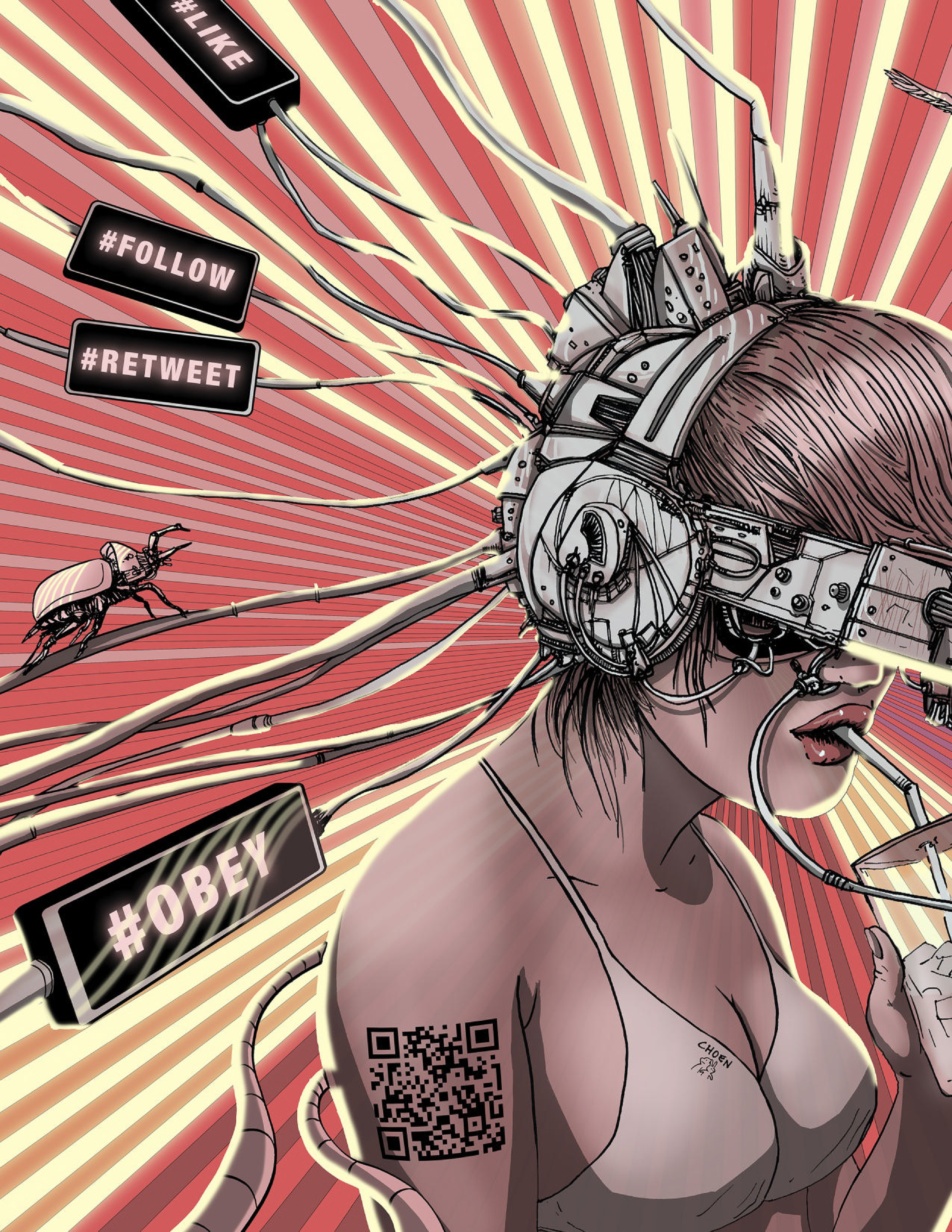


Comply!
Appeared at Ghent, Belgium, 2023
Your thoughts and free will shall
be decided by us, and
you will think that it's all your
own idea.
Digital illustration. 2023
Choen Lee © All rights reserved.

CHOEN



Top Left: Art Coming to Life
This is about how whatever
we draw is probably
something real in another
reality. Even in our reality,
whatever we draw is a magic
spell. But magic needs hard
work to happen. Lots of
collaboration and teamwork,
too.
Look how many great
buildings are borne from
pencil on paper.
Pencil and ink on paper
digitally finished. 2022
Choen Lee © All rights
reserved.


#LIKE
#FOLLOW
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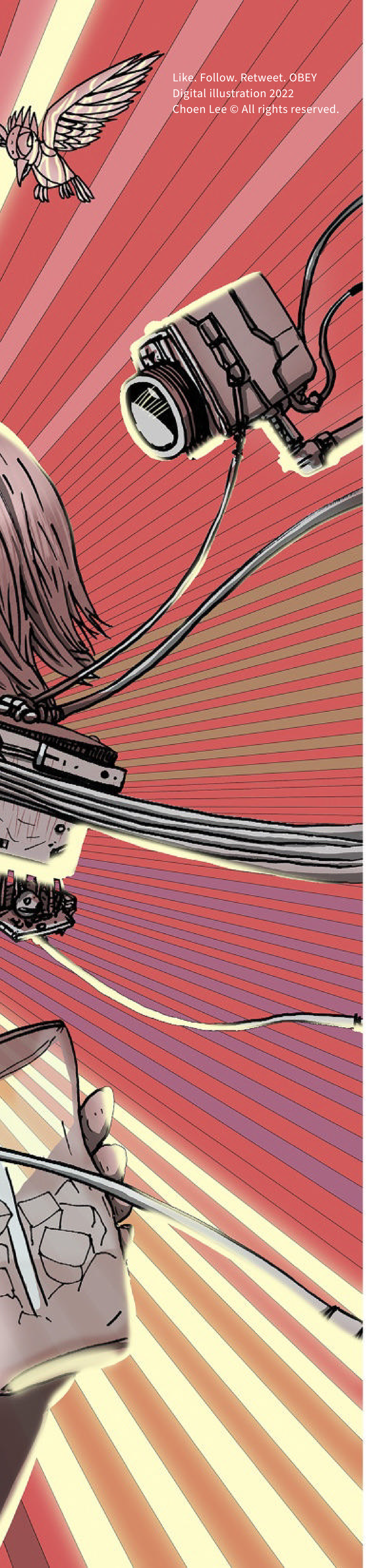
CHOEN



Like. Follow. Retweet. OBEY
Digital illustration 2022
Choen Lee © All rights reserved.

Choen Lee at the studio ©
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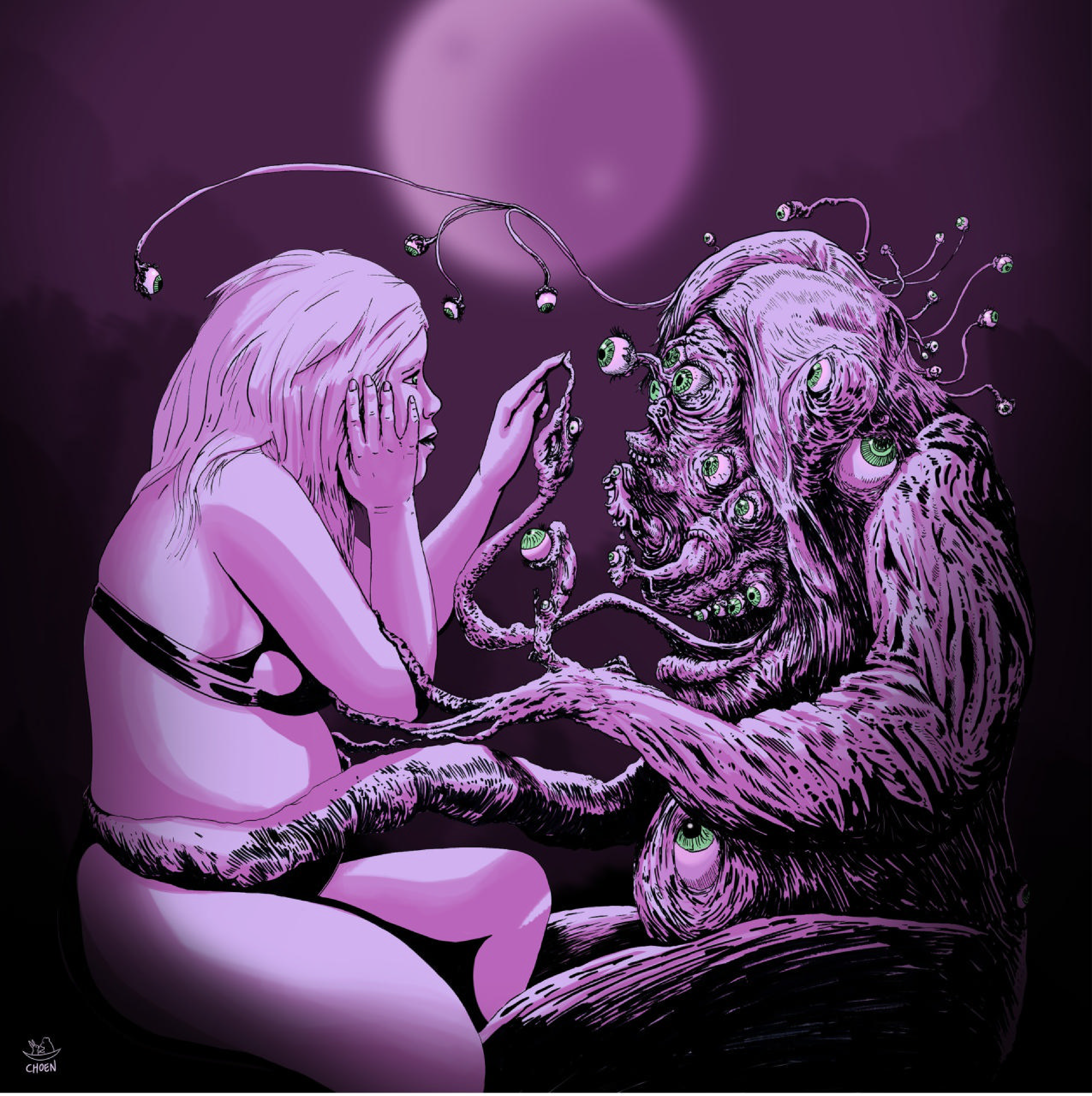
Getting to know
CHOEN LEE

INTERNATIONAL COMPETITION | FINALIST

ART MARKET MAGAZINE: **Please share the background of your artistic journey. Did you grow up in a creative environment? What led you into the contemporary art field as a professional artist?**

CHOEN LEE: One of my earliest memories of drawing and being in control was when I was copying my older cousin's drawings as a toddler. He had stacks of manhua/ manga (Chinese and Japanese), and I'd go through those and absorb them and recreate them, and later on, I'd discover American comics and study those too. Naturally, I'd watch a lot of cartoons and movies too. I'd draw on whatever scraps of paper I could find and on my school textbooks. This was my training.

My parents did not see the Art field as significant; with them, I never visited a single art gallery or museum in my childhood. My parents must have been relieved when I showed no interest in learning the piano (for it's a really expensive piece of furniture). But I was always drawing.
When I was around kindergarten age, one of my artworks was borrowed by my mom's friend to use as her son's art contest entry. And her son won the competition. So this person today has a certificate somewhere in his drawer saying he was a talented artist as a child. It made me realize in a young age there are many unethical, greedy people in this world, even though I didn't have the vocabulary and capacity to put it into coherent thoughts and words.



My first published work was in the 90s, and I think it's a cartoon piece. After that, I went into the world of architecture and spent some years in the field before accidentally stumbling into the world of editorial and commercial photography. Some of these works won international awards.

Over those years, I've never stopped drawing, as drawing, along with writing, is one of the earliest stages to formulate ideas and plan out ideas for shoots and to get the entire team to have a shared vision and goal when executing the shots.

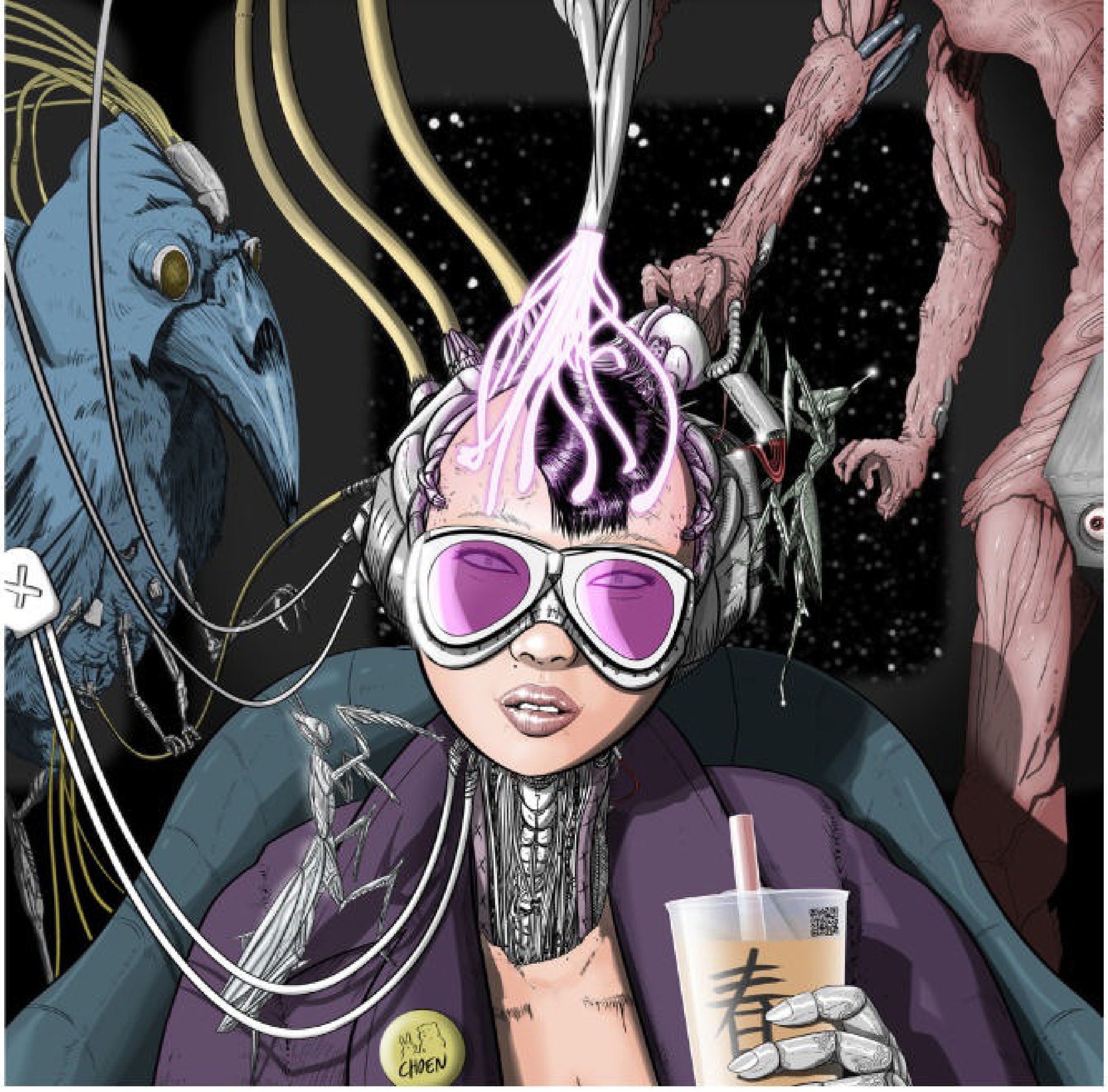
When the pandemic came, I drew even more and was eventually introduced to art-on-the-blockchain and cryptocurrency, and my life has forever been changed, as my work now explores this shift of identity and reality when we are interconnected and immersed into the metaverse.

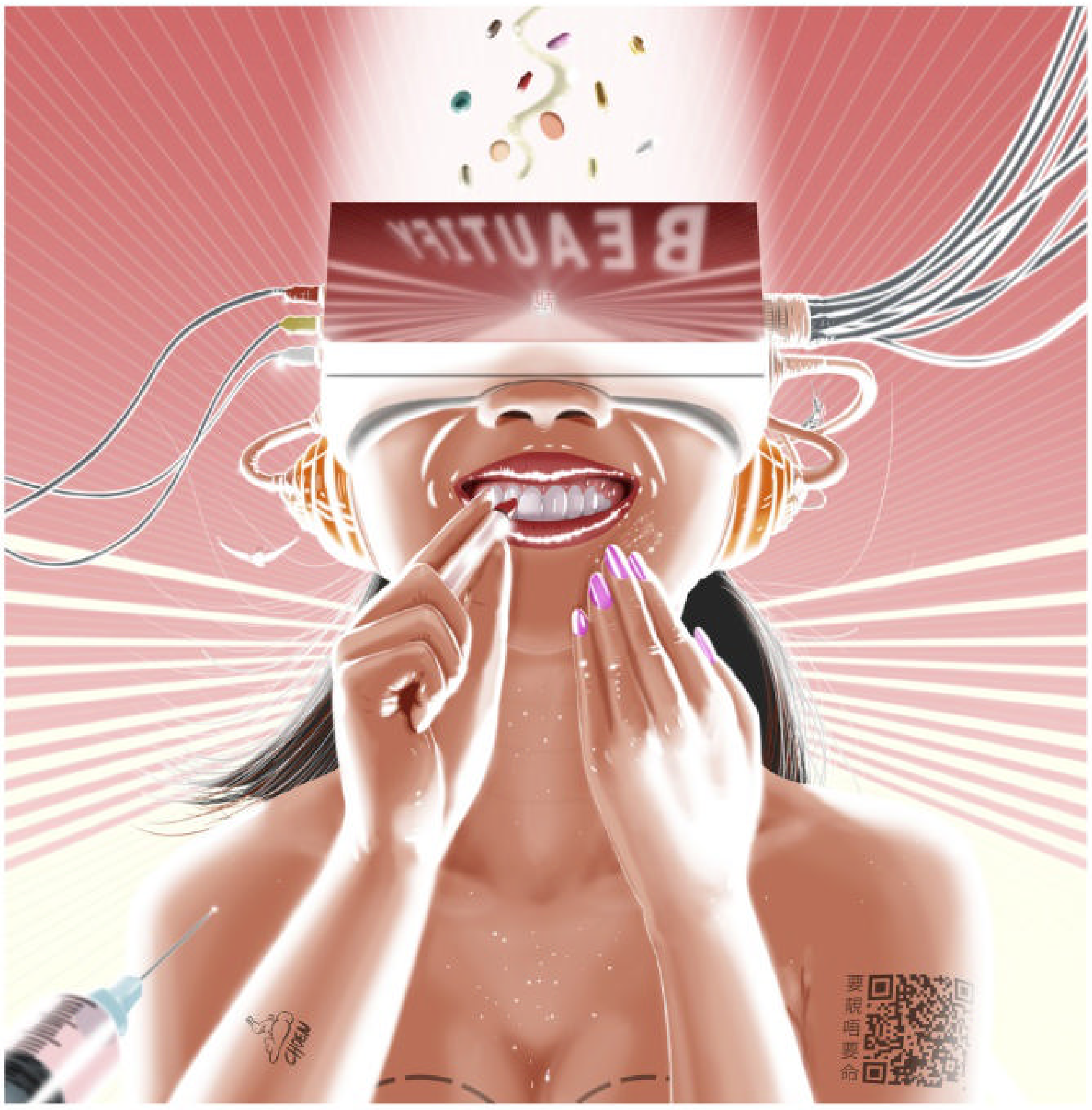
Whatever medium I used for whatever genre, I'd say that my sensibility and sensitivity come through. Whatever I create, narrative and storytelling are essential.

ART MARKET MAGAZINE: **Where your inspiration comes from? Would you say that your Art is influenced by other artists or a specific art field?**

CHOEN LEE: My inspiration comes from consuming a lot of comics and movies in my youth! I am a pop culture nerd.
My illustration technique is shaped by Chinese and Japanese comics early on in my life and by American comics later on. Storytelling was always vital to me-
I can't help it, coming from a background of cartooning, architecture, and photography. All these disciplines involve observing life around us and processing it into communicable information beautifully.
My influences are very jumbled: Film directors, comedians, photographers, cinematographers, writers, illustrators…
They all taught me how to look at the world. To appreciate. To decipher.
I'd list names like ***Stephen Chow, Monty Python, Hayao Miyazaki, Stanley Kubrick, Akira Kurosawa, Quentin Tarantino, Wong Kar Wai + Chris Doyle, Helmut Newton, Richard Avedon, Tim Walker, Banksy, Todd McFarlane, Jim Lee, Jack Kirby, David Mazuchelli, Sergio Aragones, Alan Moore, Philip K. Dick, Arthur C Clarke*** etc. All as influences. And oh, definitely that older cousin who got me started on this path.

Yea, all are men (says a lot about the creative industry, doesn't it?). And strangely, I didn't list a single musician even though music influenced me greatly.

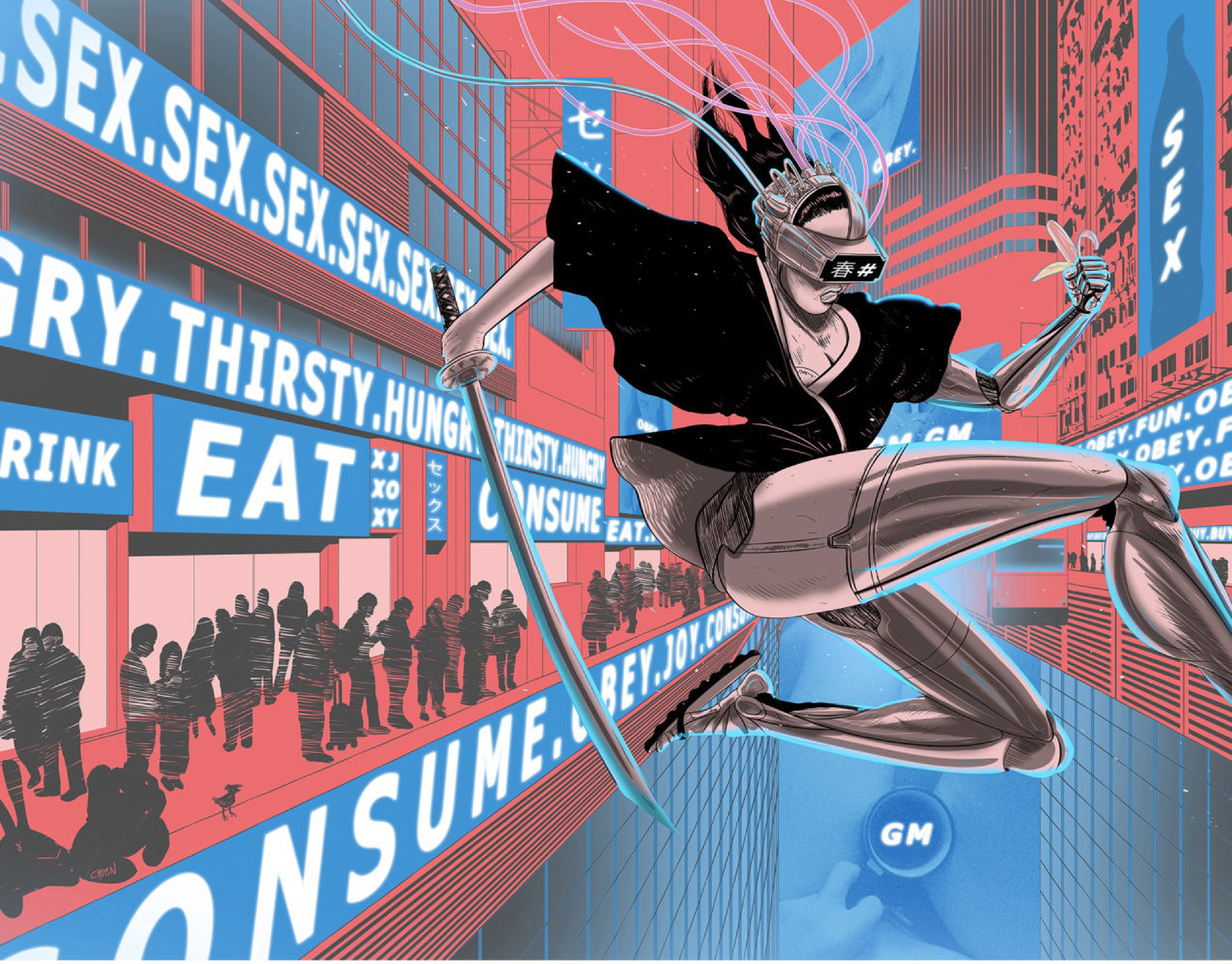




Left Page Top: Conversations with Myself
This one's about introspection, about facing the inner demons. But which one's the demon? Is it the one on the left or the one on the right? Or is it something else growing within?
Ink on paper, digital finish. 2022
Choen Lee © All rights reserved.

Top: Altered Reality
Appeared in New York City/ Zug (Switzerland) 2023
Machines are not just metal and synthetic materials. Organic creatures are machines, too, some sentient, some with self-awareness.
Digital illustration. 2023
Choen Lee © All rights reserved.

Beautify!
Follow these rules and follow those tips, and you'll be beautiful. Buy these products and consume those pills, and you'll be beautiful.
Magic serum to look young! You'll be beautiful.
Wear this, wear that, put this on your face, and you'll be beautiful. Pose like this, reshape your body like that, and you'll be beautiful.
36-24-36 Go under the knife, and you'll be beautiful.
Just do as you are told, and you'll be beautiful. Repeat.
The beauty standards is artificial; it's synthetic.
Digital illustration. 2022
Choen Lee © All rights reserved.

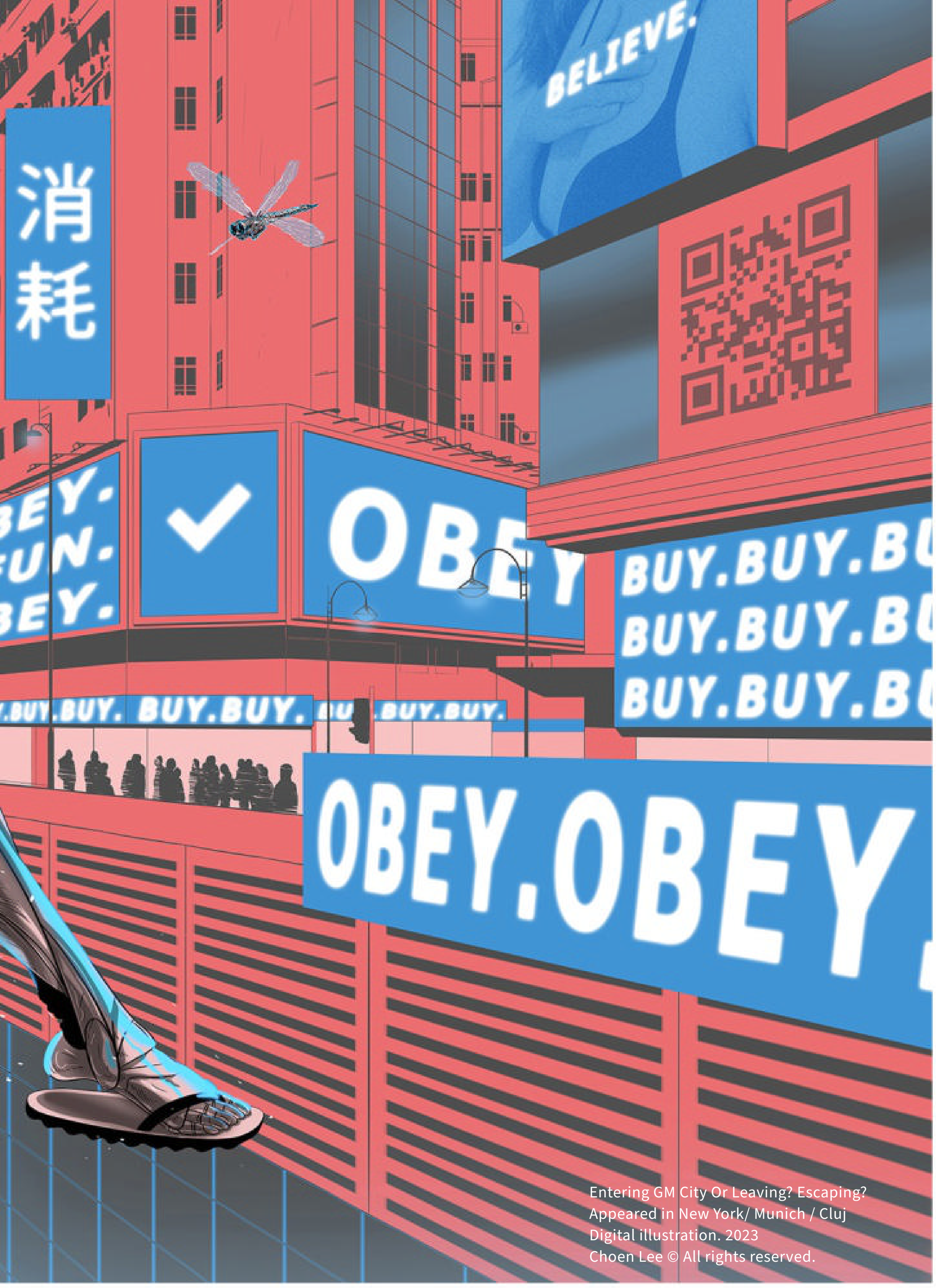


ART MARKET MAGAZINE:
Let's talk about your unique technique. Please tell us about the entire work process, from the step of the idea until the final outcome.

CHOEN LEE: For the series of works of Art ranked by the international competition jury as one of the finalists, I have to say that I don't think there is a unique technique when it comes to the execution.
I used to do it a lot like most illustrators: pencil, pen/ brush on paper. I've transferred the process to digital, but it's different these days.
At the start, there's an idea in my head, and sometimes I write this down. Sometimes, I sketch out the rough visual. Everything starts with a story, and the Art narrates it.

ART MARKET MAGAZINE:
From your personal journey in the art field, what will be your advice to the young artist looking for a way of development?

CHOEN LEE: Keep pracitising. Keep observing and absorbing all around you. Big, small, loved ones, strangers, comfort food, strange foods. Experience them. Form memories.
You will process these, and some may become one of your art expressions.
Most importantly, have a backbone. Sure, be flexible to survive (and there will be times when you really need to decide if you would rather bend and be folded figuratively or literally or do that extra shift in the restaurant just to pay off the bills), but never lose your unique point of view and the sight of who you are. Your values will change over the years, but you will still be you and never lose that. And you are the you-est you, to paraphrase the famous writer/cartoonist Dr Seuss.

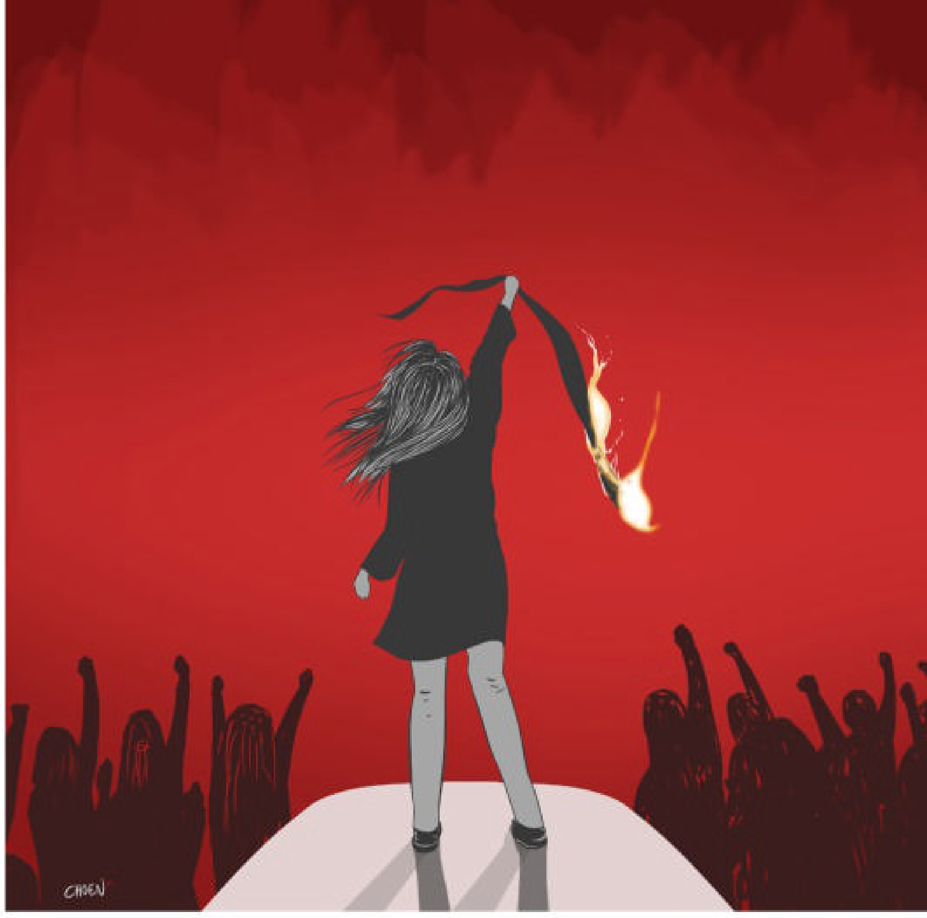


Entering GM City Or Leaving? Escaping?
Appeared in New York/ Munich / Cluj
Digital illustration. 2023
Choen Lee © All rights reserved.

ART MARKET MAGAZINE: What's the future hold? Any special exhibitions in the upcoming months?

CHOEN LEE: Definitely! With the latest years' developments, art on the blockchain has become increasingly common, so there are also more and more shows involving artworks minted on the blockchain (otherwise known as NFT).
I currently have an artwork showing at Marienplatz in Munich.
In the next few months, I'll have works of art showing in Barcelona, Bangalore, and Karachi.

> ***"AT THE START, THERE'S AN IDEA IN MY HEAD, AND SOMETIMES I WRITE THIS DOWN. SOMETIMES, I SKETCH OUT THE ROUGH VISUAL. EVERYTHING STARTS WITH A STORY, AND THE ART NARRATES IT."***



> **"WHEN I SEE INJUSTICE, I ART IT**

Top: For a Different Tomorrow
Appeared in Brussels in October 2022
This is the fight the children of Persia need to fight, and I hope they come out of it alright.
(this is inspired by photographs and videos that were coming out of Iran in September 2022)
Digital illustration 2022
Choen Lee © All rights reserved.

CHOEN LEE

LINKTR.EE/CHOENLEE | INSTAGRAM: @AHCHOEN | THEHUG.XYZ/ARTISTS/CHOEN_LEE

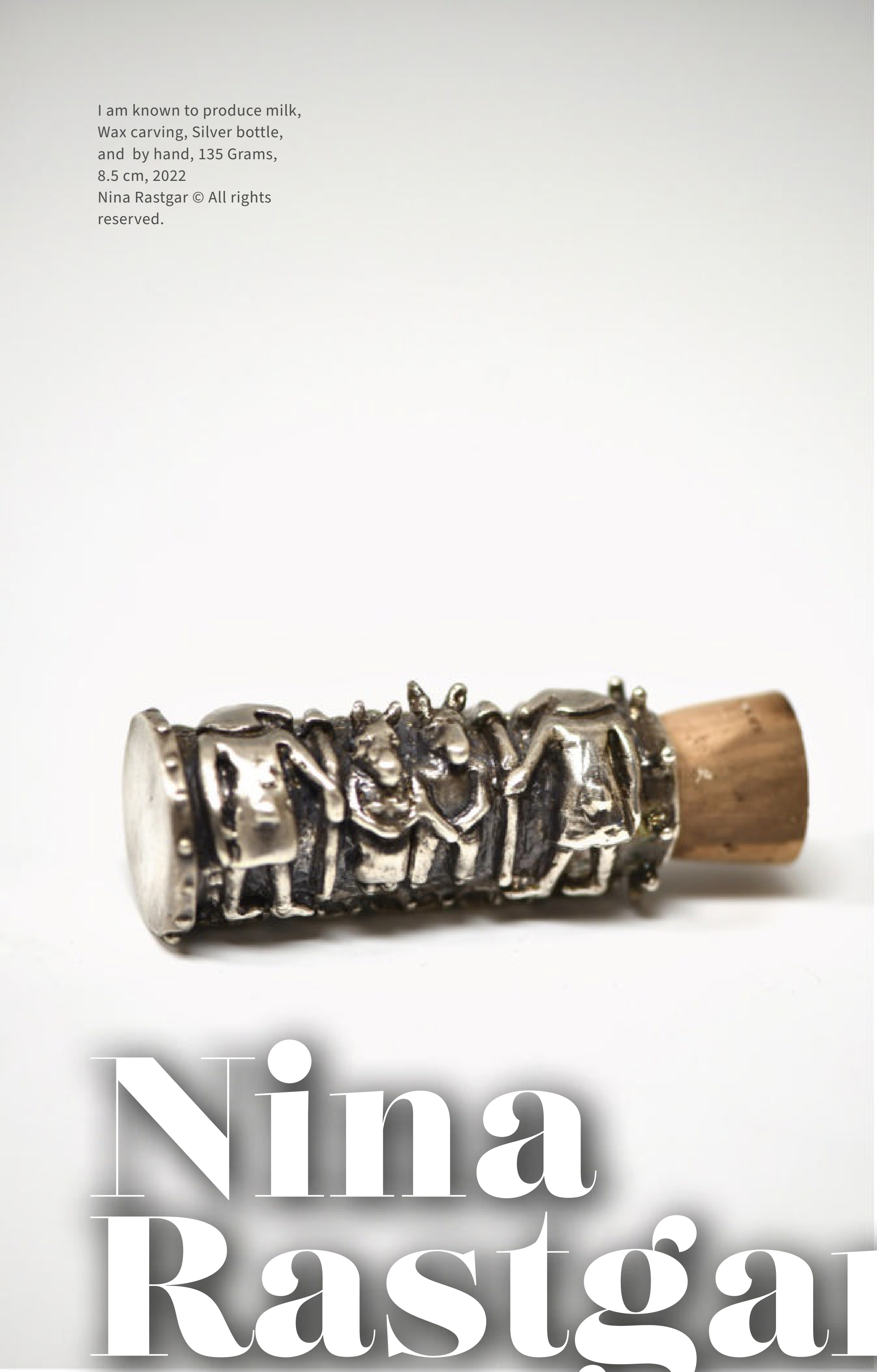
Nina Rastgar

> “I AIM TO USE MY ART AGAINST THE ATMOSPHERE OF VIOLENCE TOWARD WOMEN, MINORITIES, AND NATURE. I TRY TO CREATE A SENSE OF SOLIDARITY AND INVOKE A SENSE OF INCREASINGLY PEACEFUL COEXISTENCE."

I am known to produce milk (Detail), Wax carving, Silver bottle, and by hand,
135 Grams, 8.5 cm, 2022
Nina Rastgar © All rights reserved.

Force & Fear

This series represents the significant stigma in social patterns regarding how married and divorced women are viewed in Iran.
The Iranian society regards divorce as a failure of the woman to uphold her religious and cultural obligations successfully. Despite women's legal access to the divorce process, it is a subject that is still frowned upon by most. This goes to show how the holy matrimony itself is a reflection of women's traditional role.
From my experience, I am familiar with how women are harmed more than men by the complex legal process under the Sharia and how determining who's at fault for the break up of the marriage unfairly impacts women. Conservative traditions and religious beliefs encourage married couples to make a longstanding, unbreakable tie. This custom within a patriarchal society creates a severe power imbalance, leading to unfair treatment of divorced women in the courtroom and in society at large. They are often viewed as disposable and deplorable.
The term, given meaning 'widowed', is also used unironically to describe divorcées.
I was raised in an environment where the visual form comes from the male gaze and binary experiences. My lens has been dramatically impacted within this context. Therefore, growing up as a second-class citizen in a place with primarily homophobic and misogynistic laws based on patriarchal principles has compelled me to include my experiences in collaboration with Mojtaba Akbari's views as a photographer and cinematographer.



I am known to produce milk,
Wax carving, Silver bottle,
and by hand, 135 Grams,
8.5 cm, 2022
Nina Rastgar © All rights
reserved.

Mina Rastgartalab tabrizi
Portrait © All rights
reserved.

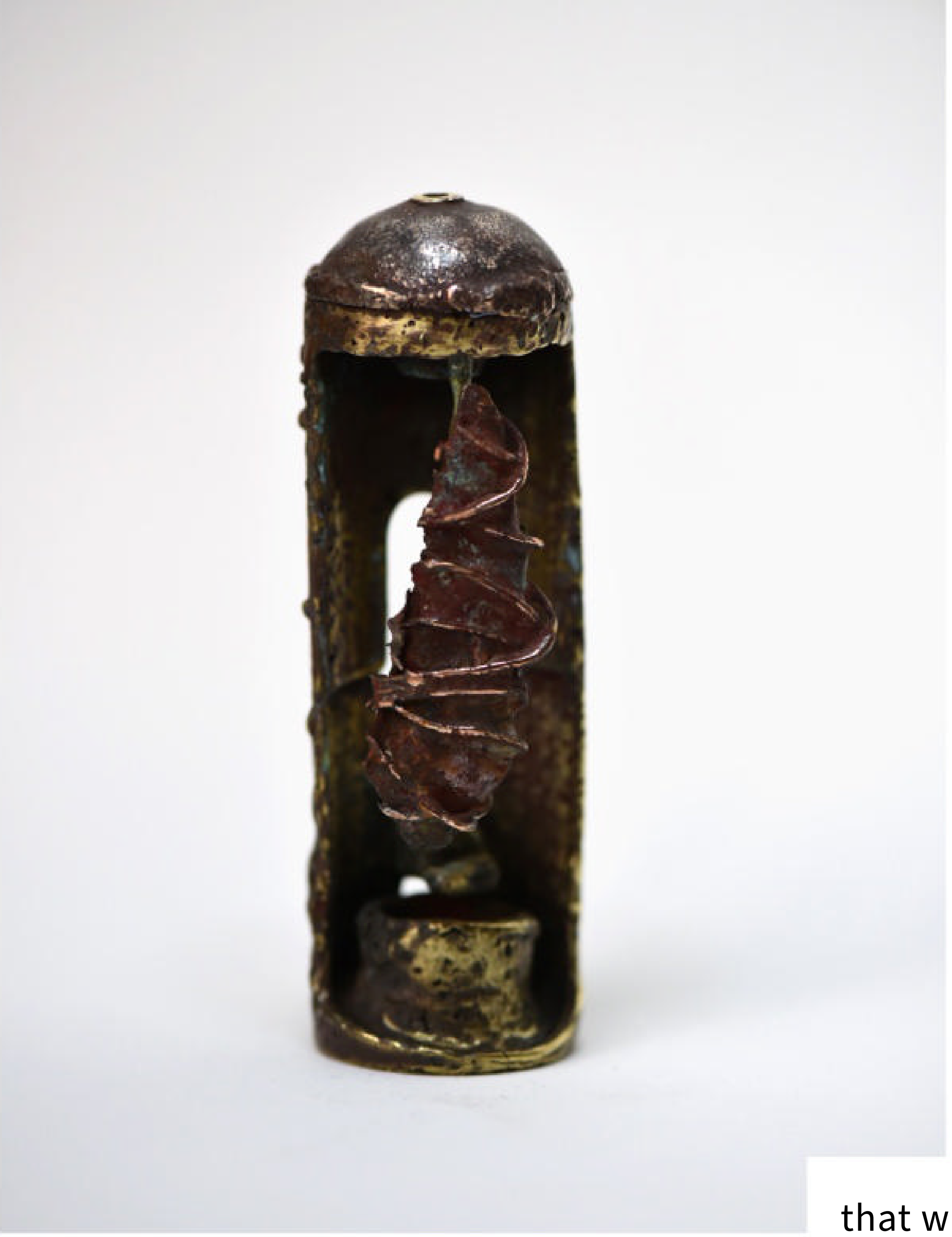
Nina Rastgar

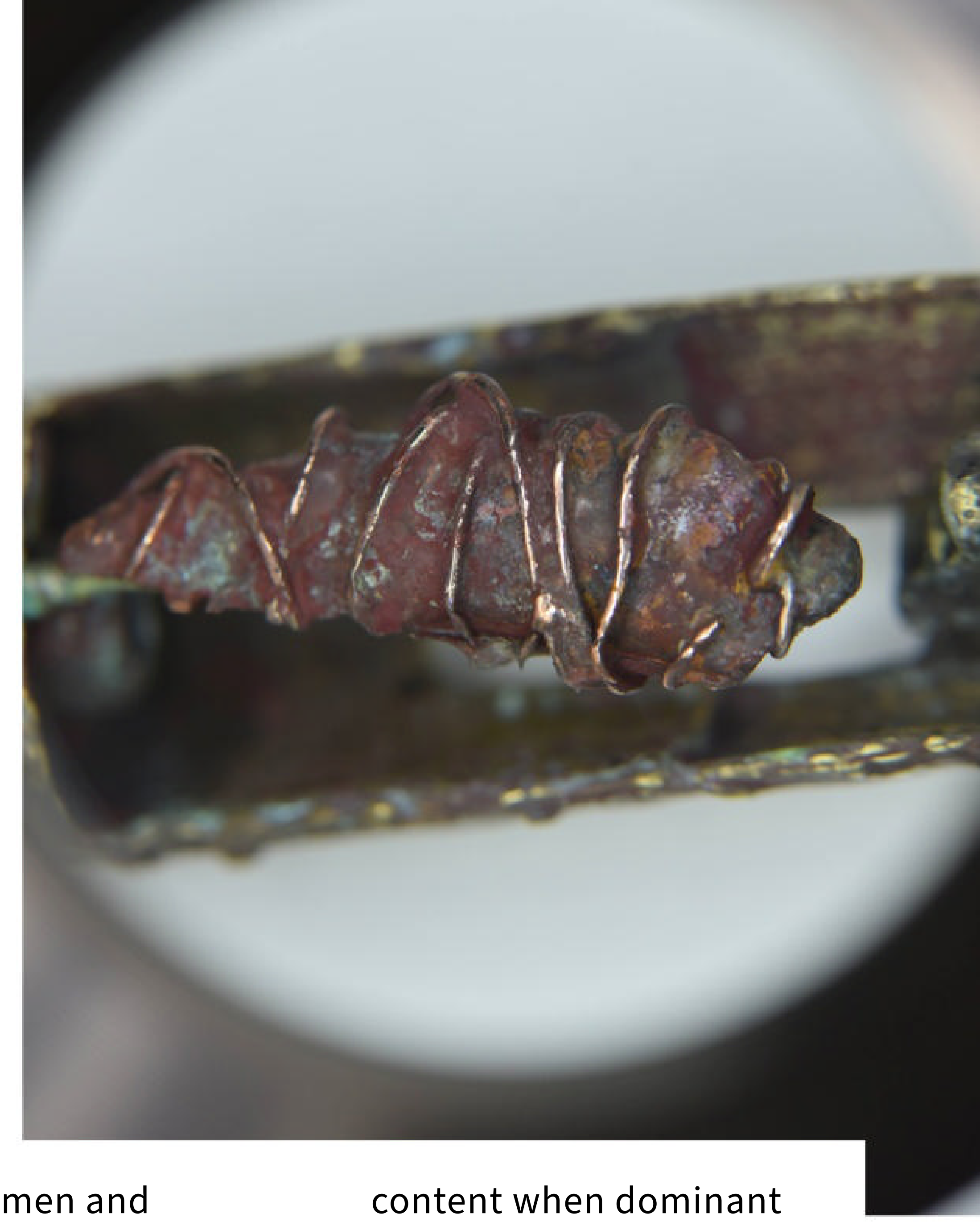
INTERNATIONAL COMPETITION | FINALIST

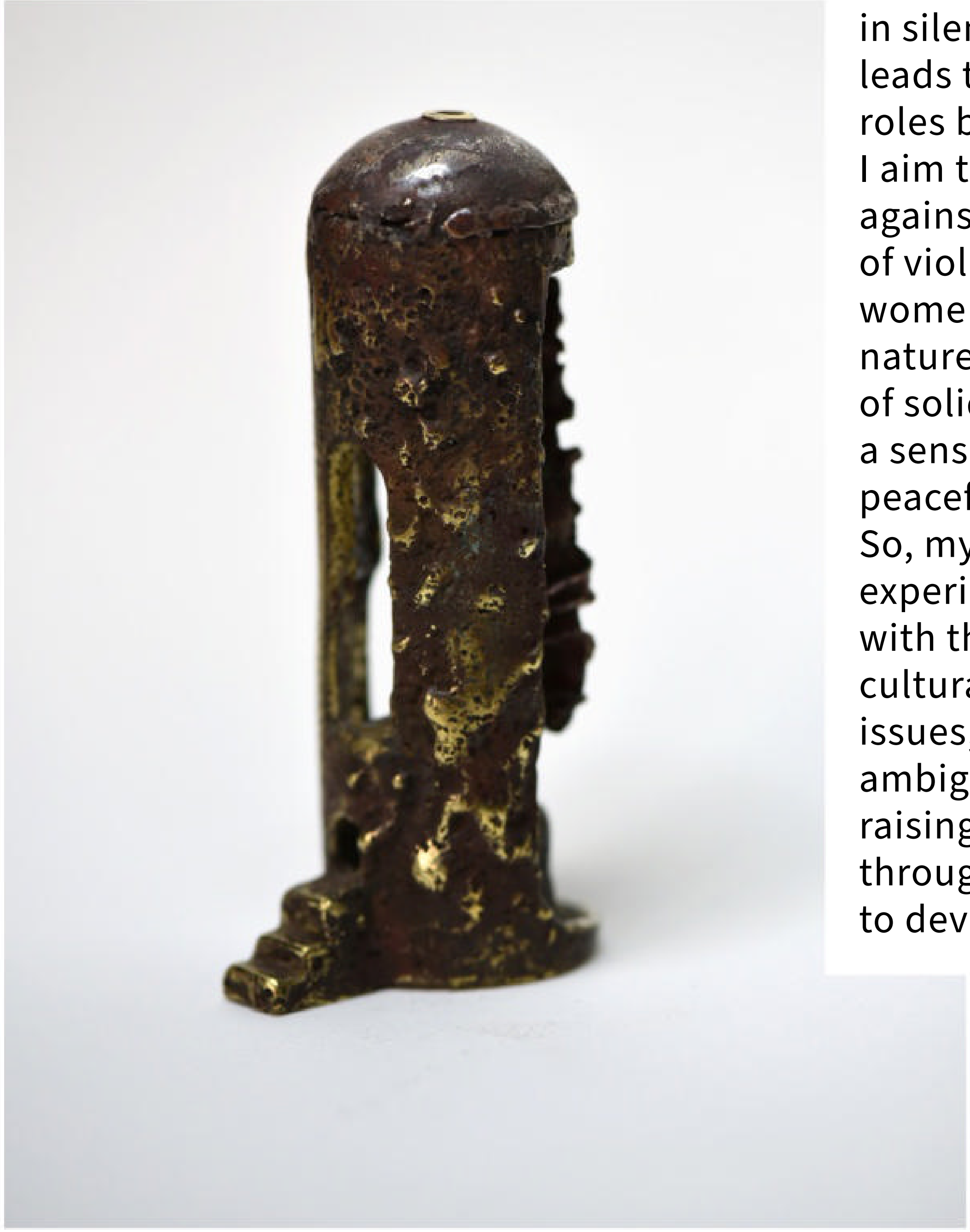
“I am an MFA student at the School of visual art and Design at the University of Carolina, specializing in Studio art, and a Graduate instructional assistant at Intro of Jewelry. My research emphasizes conceptual strength. Apart from painting and sculpturing, I have conceptualized my body as a material to perform and make more interaction between art and society.

I was born and raised in northern Iran amongst an ethnic group of Gilaki-speaking natives residing in Gilan's green and lush province, full of nature, colors, and handicrafts, and because of the climate and fertile soil. My father was also a photographer and documentary director. After my father's death, I studied in an applied science field, namely agricultural engineering, because of the climate and fertile soil. Besides, agriculture has been one of the most important and oldest jobs for women in this region, which helps me to support myself and my family financially. During my education, I continued my passion for art to express my feeling through nature.

I grew up in a religiously conservative country with deeply rooted cultural norms where a visual form comes from male and binary experiences







that women and minorities are held down in silence in a box, which leads to part of society's roles being eliminated.

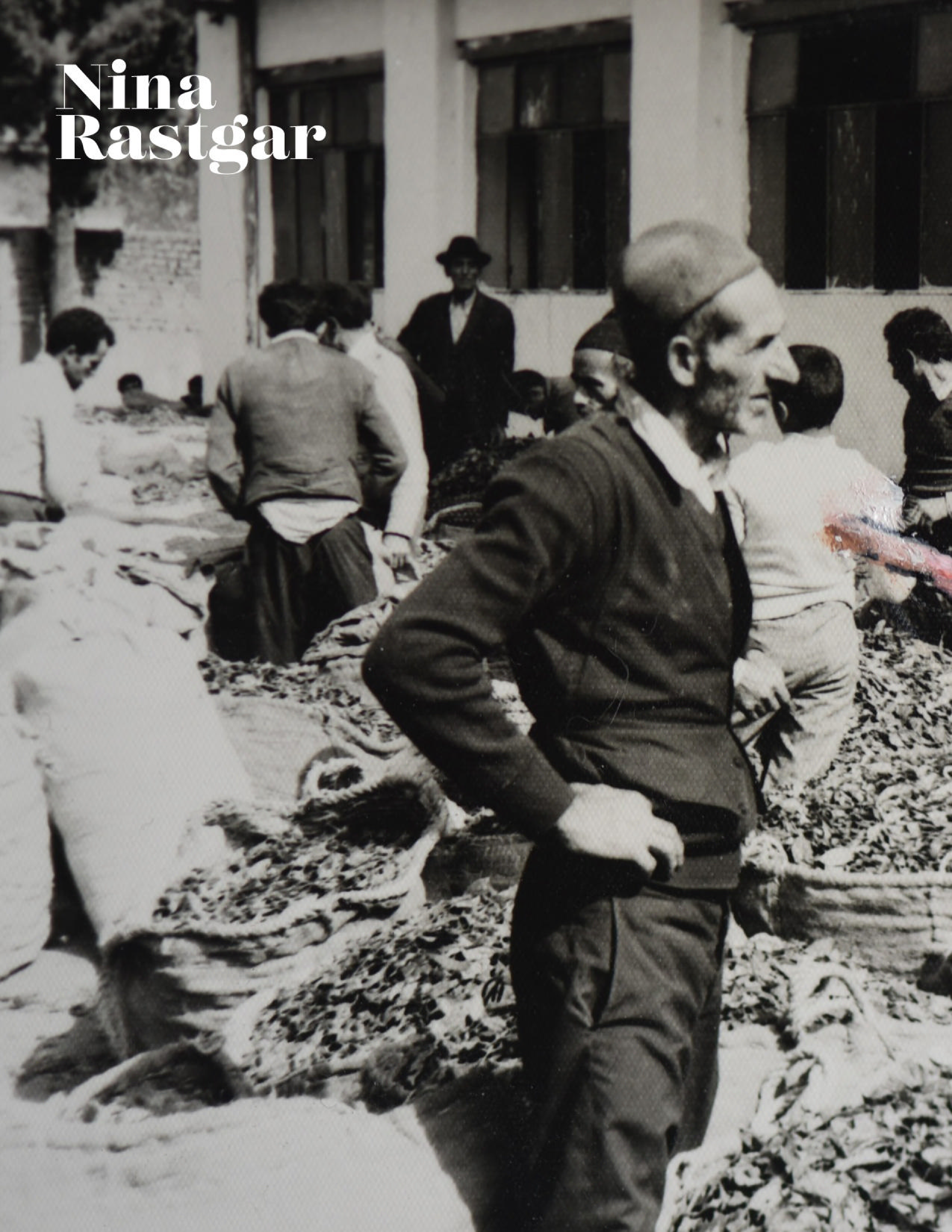
I aim to use multimedia art against the atmosphere of violence towards women and minorities and nature to create a sense of solidarity and invoke a sense of increasingly peaceful coexistence.

So, my personal experiences have merged with the economic, social, cultural, and political issues, creating humor and ambiguous messages and raising others' questions through my artwork to develop democratic content when dominant politics interfere with our choice of living. It pushes me to make something through a message, such as making non-verbal conversation through expressing my emotions.

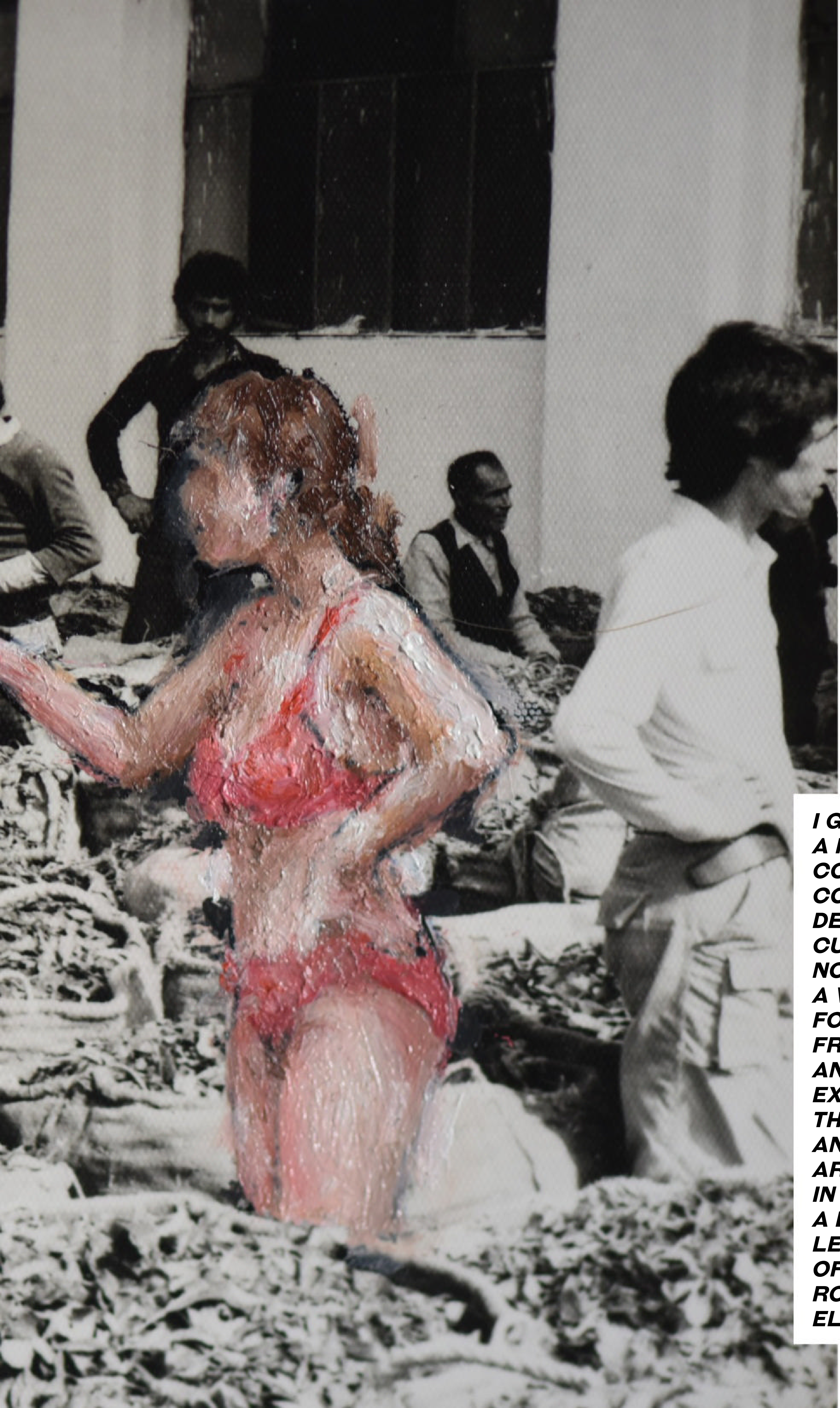
For several years, I have traveled alone and shown my pieces; then, I empathized with artists worldwide who have the same feeling. Through my recent immigration, I have gained a new understanding of being and belonging, and my expanded lens has broadened my thoughts through experiencing a new culture.

Project: Ghosting, Sculpture, Bronze, copper, 2023
Nina Rastgar © All rights reserved.

Nina
Rastgar



Force & Fear



I am a Farmer,
Oil painting on
a photograph,
8 x 11 cm, 2021
Nina Rastgar
© All rights
reserved.

> ***"I GREW UP IN A RELIGIOUSLY CONSERVATIVE COUNTRY WITH DEEPLY ROOTED CULTURAL NORMS WHERE A VISUAL FORM COMES FROM MALE AND BINARY EXPERIENCES THAT WOMEN AND MINORITIES ARE HELD DOWN IN SILENCE IN A BOX, WHICH LEADS TO PART OF SOCIETY'S ROLES BEING ELIMINATED."***

Getting to know Nina Rastgar

ART MARKET MAGAZINE: **Please share the background of your photography journey. Did you grow up in a creative environment? What led you to the fine art photography field?**

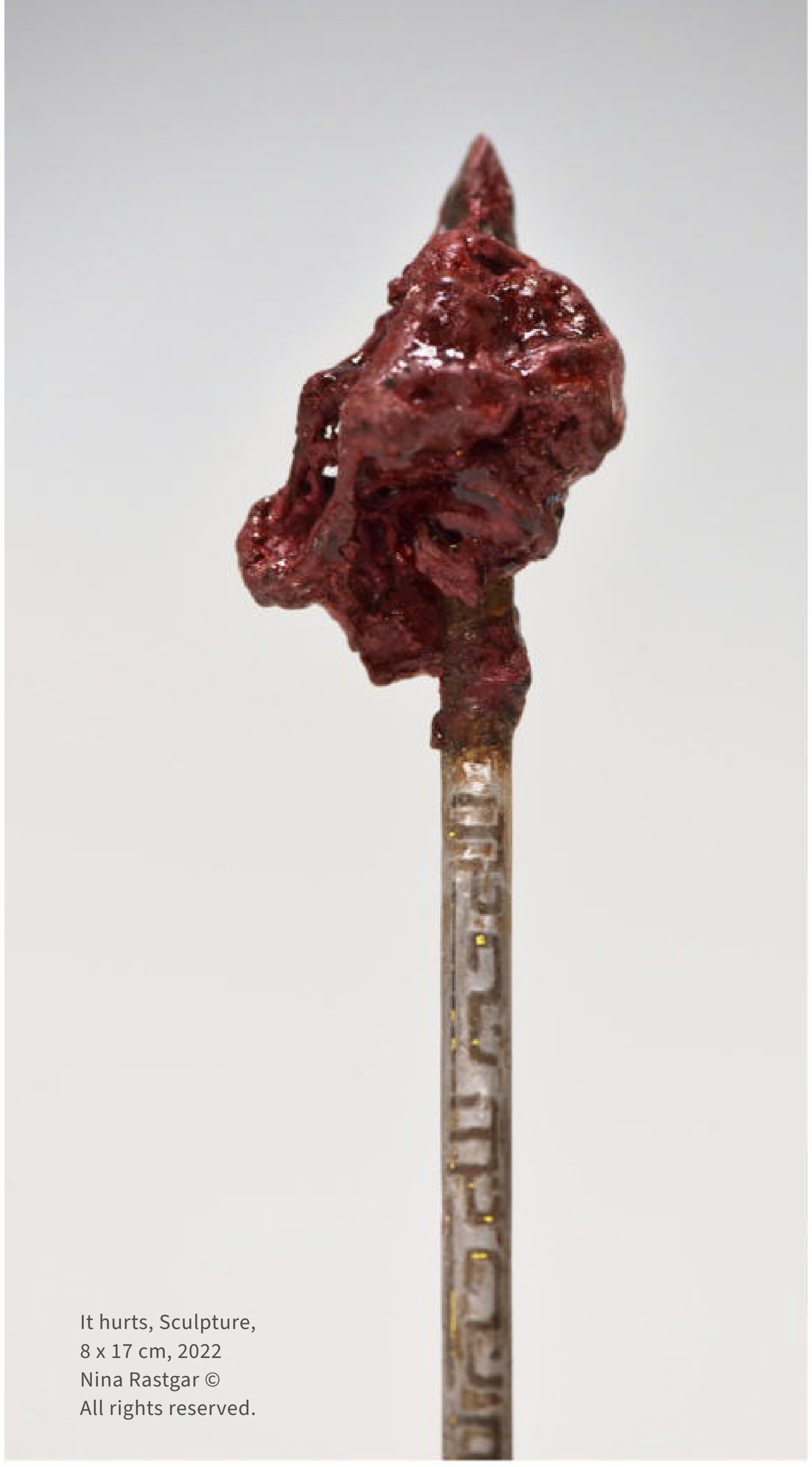
NINA RASTGAR: As I mentioned in my Bio, my father was a documentary photographer and filmmaker; I went on art trips with him throughout my childhood and adolescence, learning the basics of art from him, simultaneously learning teaching methods, perseverance, and patience from my mother; The atmosphere in our home was creative. But when he died in a car accident on one of his art trips, I dedicated my life to being a good observer and finding a meaningful frame. My father opened my eyes through practicing art and observation. As far as I remember, taking photos has been one of my oldest approaches to trigger my imagination and thoughts to reach a good idea for fabricating artwork.

ART MARKET MAGAZINE: **Where your inspiration comes from? Is your artistic style influenced by other photographers or a specific art field?**

NINA RASTGAR: My works reflect my understanding and awareness of our daily life. I like to bring concepts from psychology, sociology, and political science into my work to gain a better understanding of our experience. One of my inspirations is the German psychologist Erich Fromm. He considers a human primarily as a social being and society as the creation of the individual; thus, the individual is the creation of society, and he recognizes human history as an attempt to achieve freedom. This approach creates visions in my mind, which I can fabricate in a way I like to show. The artist I enjoy the way she works is Sally Mann, she takes photos both in the studio and outdoors, and her frame is meaningful and inspired by their environment.

ART MARKET MAGAZINE: **Tell us about the workflow process from the step of the idea until the outcome. Which program do you use for editing?**

NINA RASTGAR: I always start with sketching to bring ideas out and wake up my body; it is like meditation—the creative process and making something thoughtful


It hurts, Sculpture,
8 x 17 cm, 2022
Nina Rastgar ©
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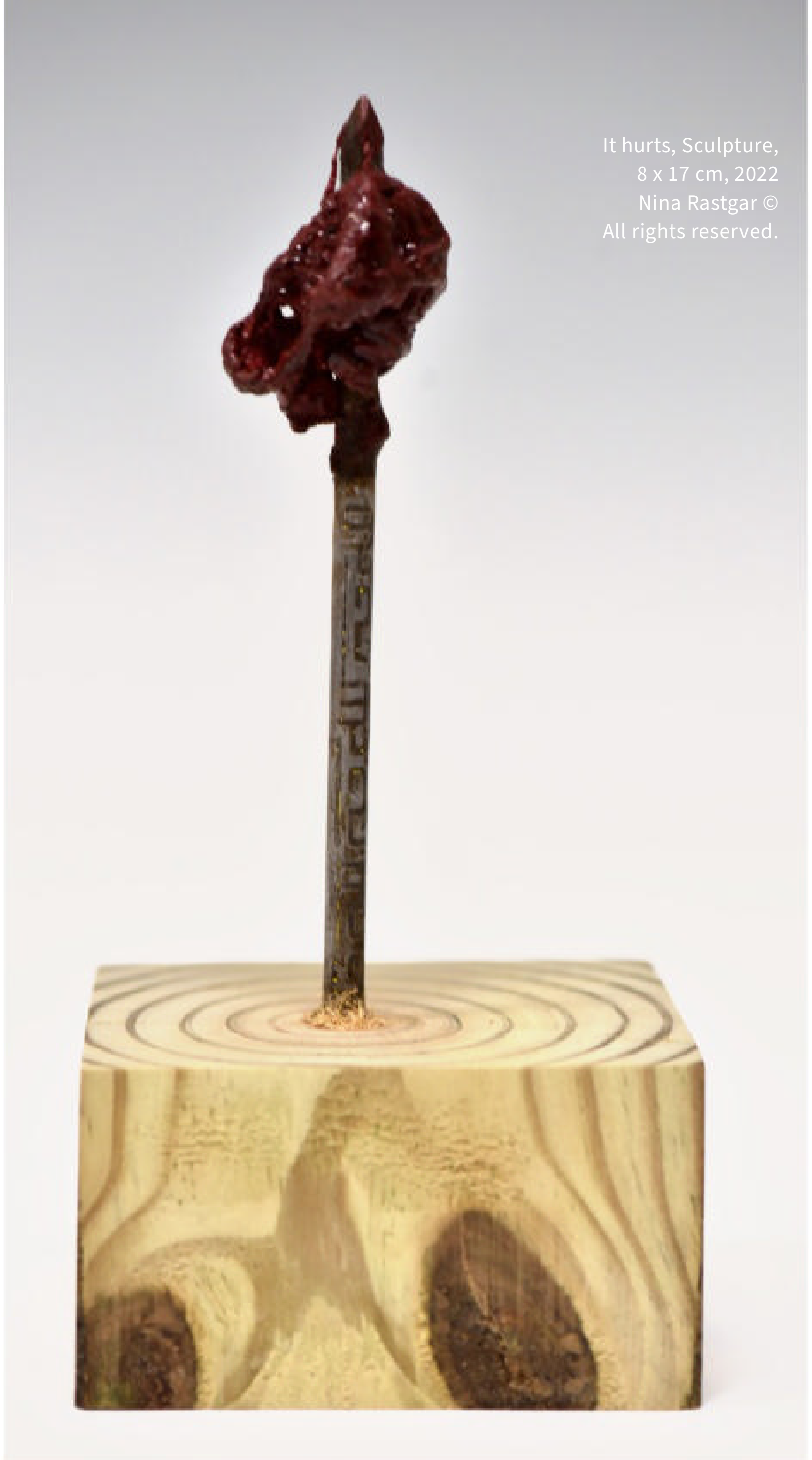
It hurts, Sculpture,
8 x 17 cm, 2022
Nina Rastgar ©
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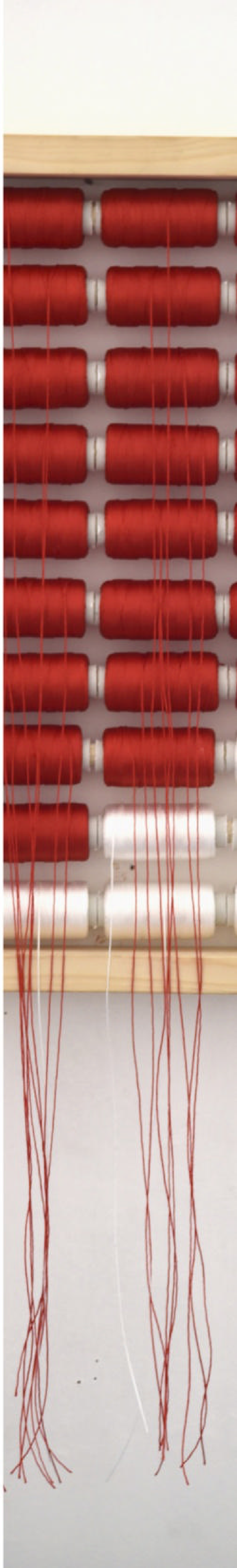
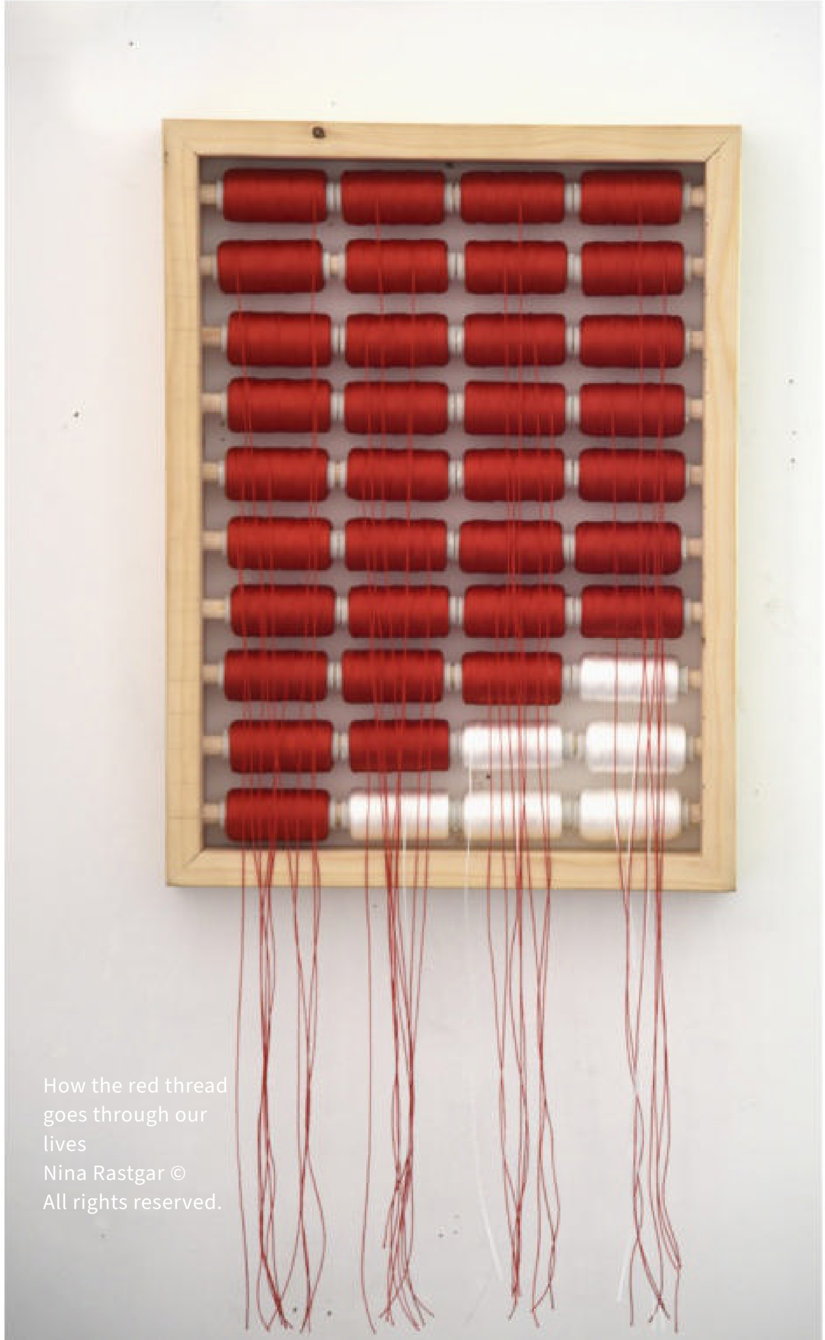


take a long time. After drawing and writing words, I live through the process and consider portraying my vision with different materials. For example, I visualize some familiar sense of my concept for finding a material; it could be a shape, texture, or tensity the material has, sometimes upcycled, an ordinary tool, sound, and solid photos, but it always depends on the concept. So finding material is the challenging stage. The other factor that I do is collaborate with other artists I like to bring into a project. Each artist comes out with creative expression to expand ideas.

ART MARKET MAGAZINE: **What is the central philosophical idea behind your work?**

NINA RASTGAR: My mind constantly interprets what's happening around me. This is how I interpret things through my identity.


How the red thread
goes through our
lives
Nina Rastgar ©
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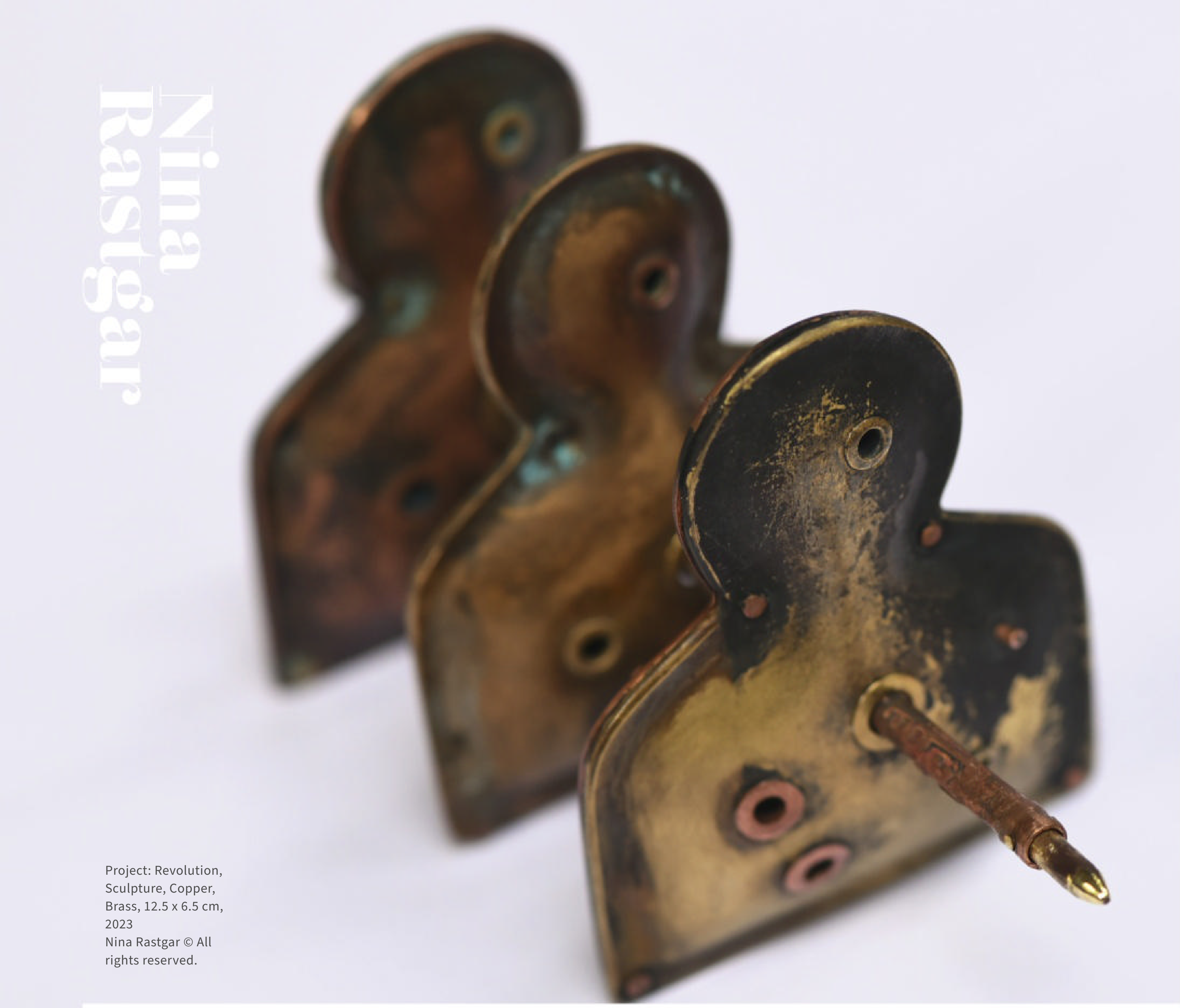
Nina Rastgar



Project: Revolution, Sculpture, Copper, Brass, 12.5 x 6.5 cm, 2023
Nina Rastgar © All rights reserved.

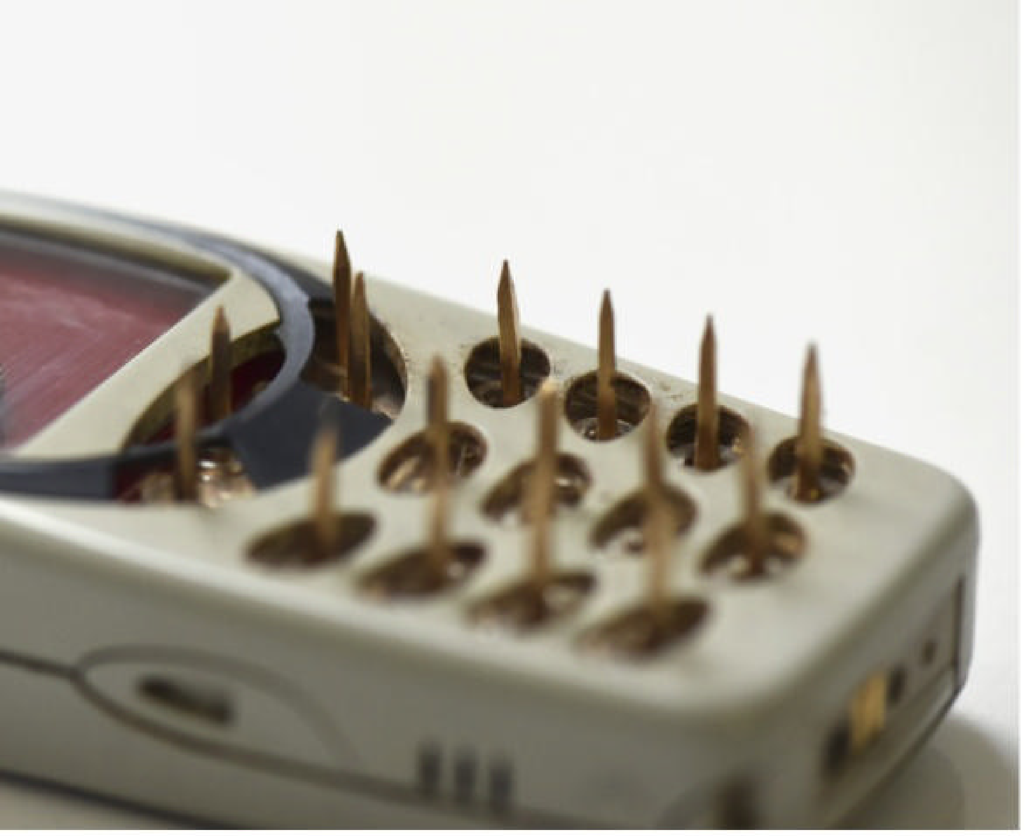
Through my work, I feel compelled to break social taboos and expose my deepest emotions which call this process a cycle of perception: from experience to realization. It pushes me to make something through a message, such as making non-verbal conversation through expressing my emotions to develop democratic content when dominant politics interfere with our choice of living. Also, I am curious about the commonalities between humans, animals, and plants in our daily life, which grabs my attention to our existence as humans and the responsibilities I like to take. Art is not separate from society, science, and beyond politics and power; it can communicate purposefully with broader audiences through any form.

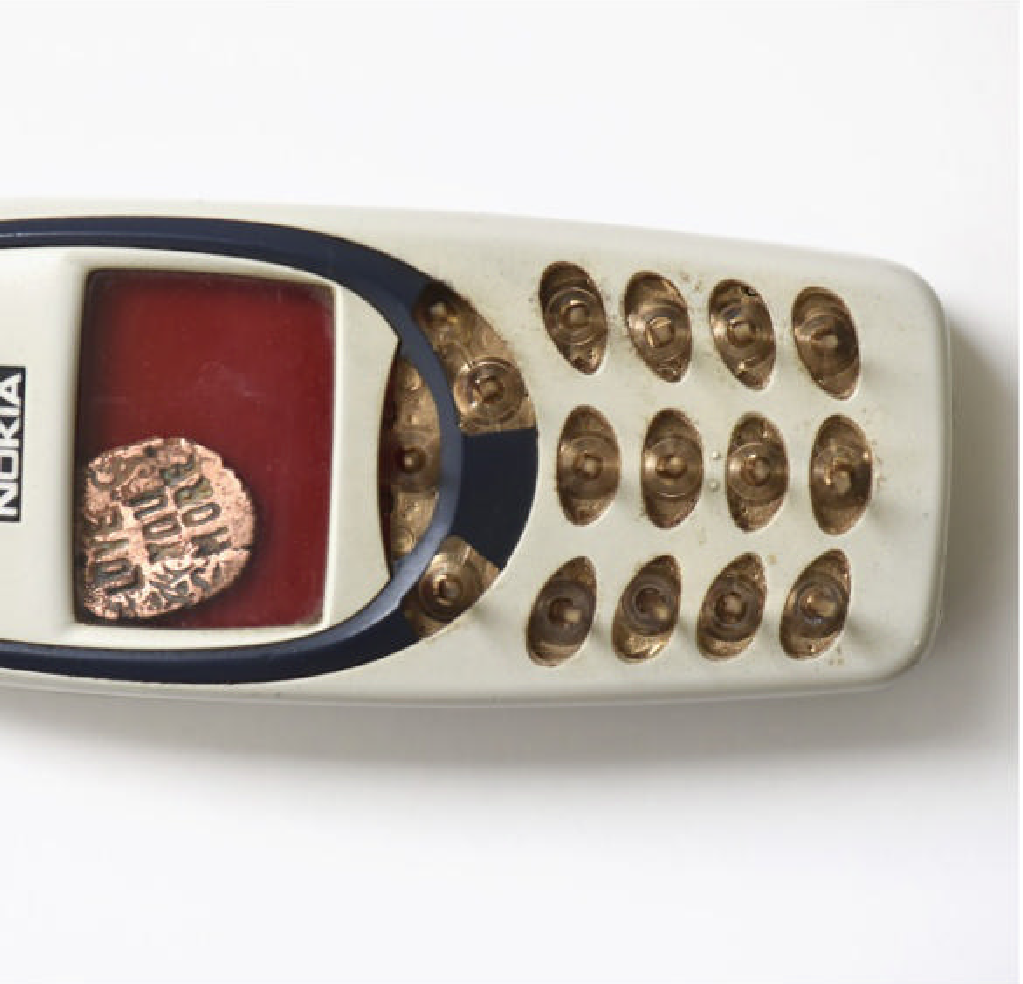
ART MARKET MAGAZINE: **From your personal journey in film photography, what will be your advice to the young photographer looking for a way of development?**

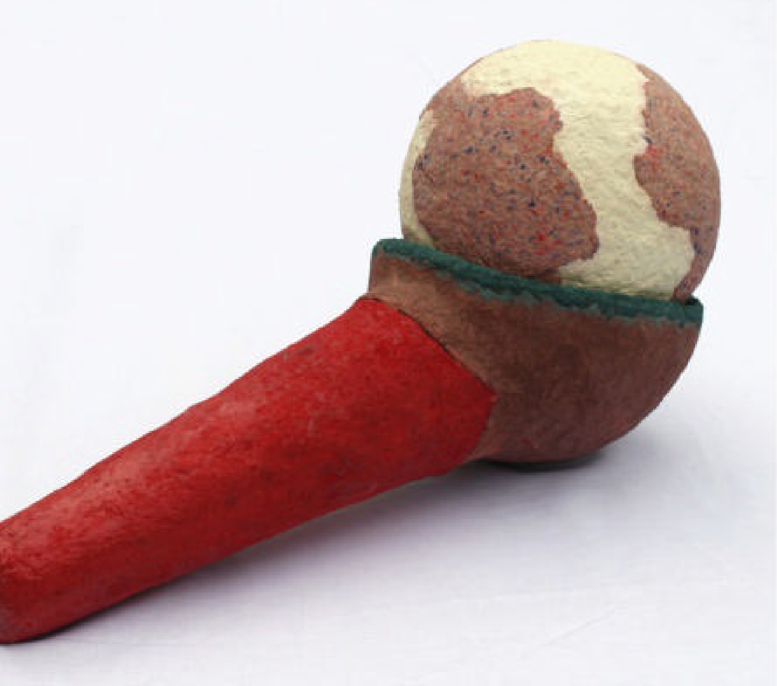
NINA RASTGAR: Honestly, I don't call myself a photographer. I am a conceptual studio artist. From my experience, going travel can create visual language freely and more broadly, eloquently and diversely, without limits, and cross the traditional border of art in your production. It helps you to use all potential in one frame.

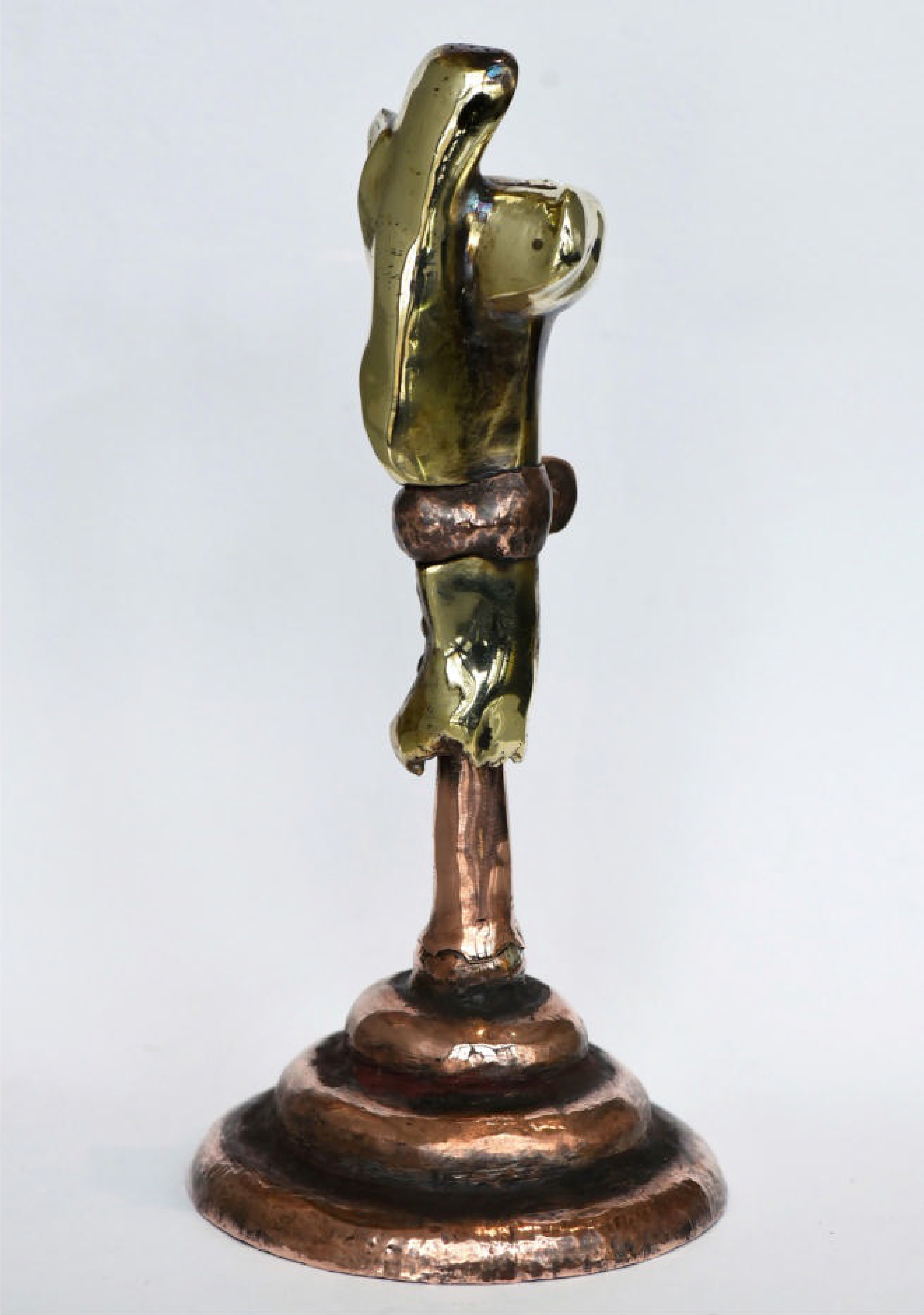
ART MARKET MAGAZINE: **What's the future hold? Any special exhibitions in the upcoming months?**

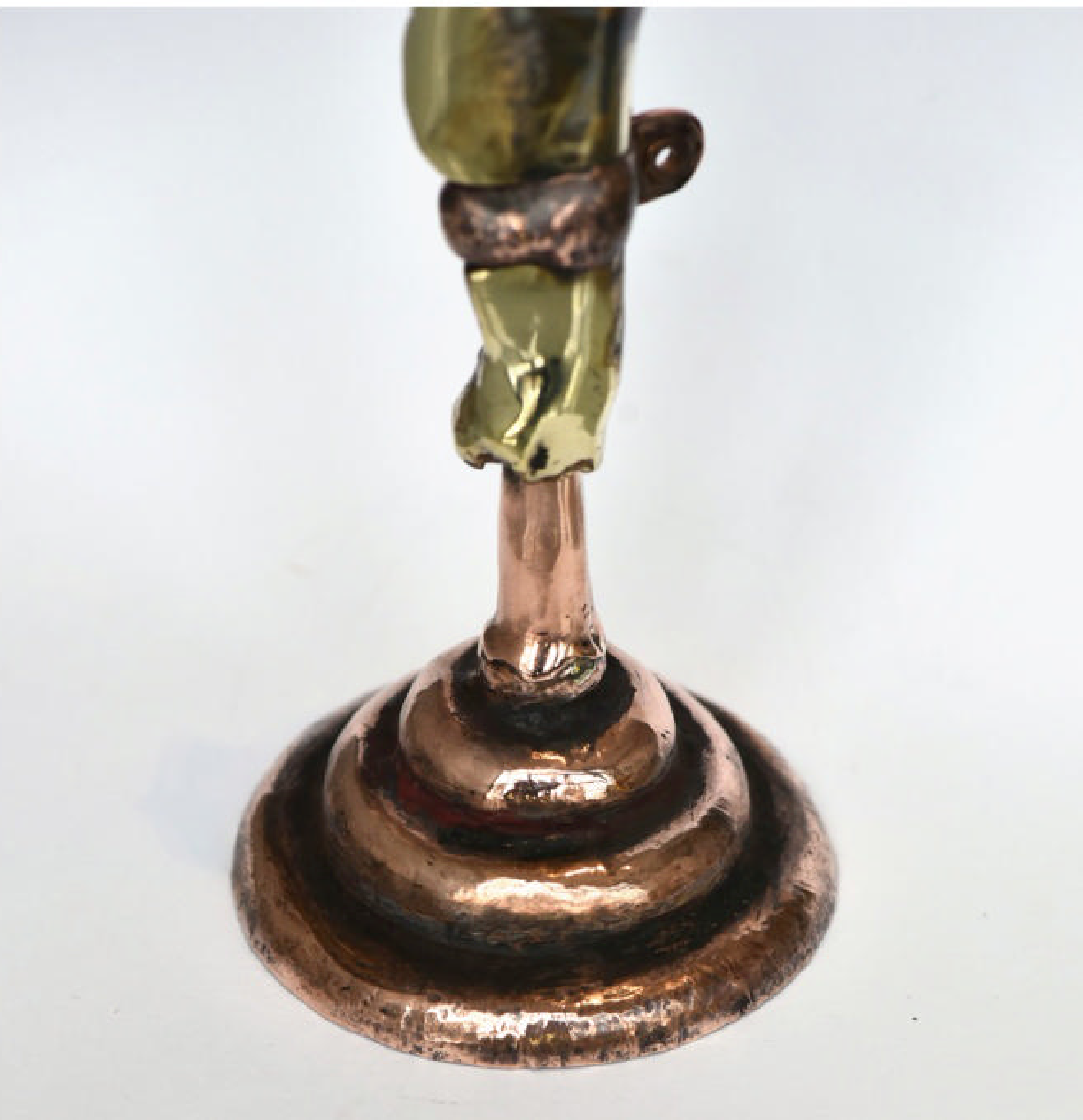
NINA RASTGAR: My resolution for the future is to research topics that excite me. Moreover, I am thrilled about my upcoming exhibition, 'Being and Belonging,' at the Royal Ontario Museum (ROM), Toronto, by including my compelling works of art (two untitled artists' sketchbooks). The exhibition will take place from 01 July – 19 November 2023.











Top: Love you more,
Sculpture, 11 cm,
2020
Nina Rastgar ©
All rights reserved.

Right: Calcium,
Sculpture,
Metalworking,
20 x 10 cm, 2023
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Left: One world,
Sculpture, 40cm,
2021
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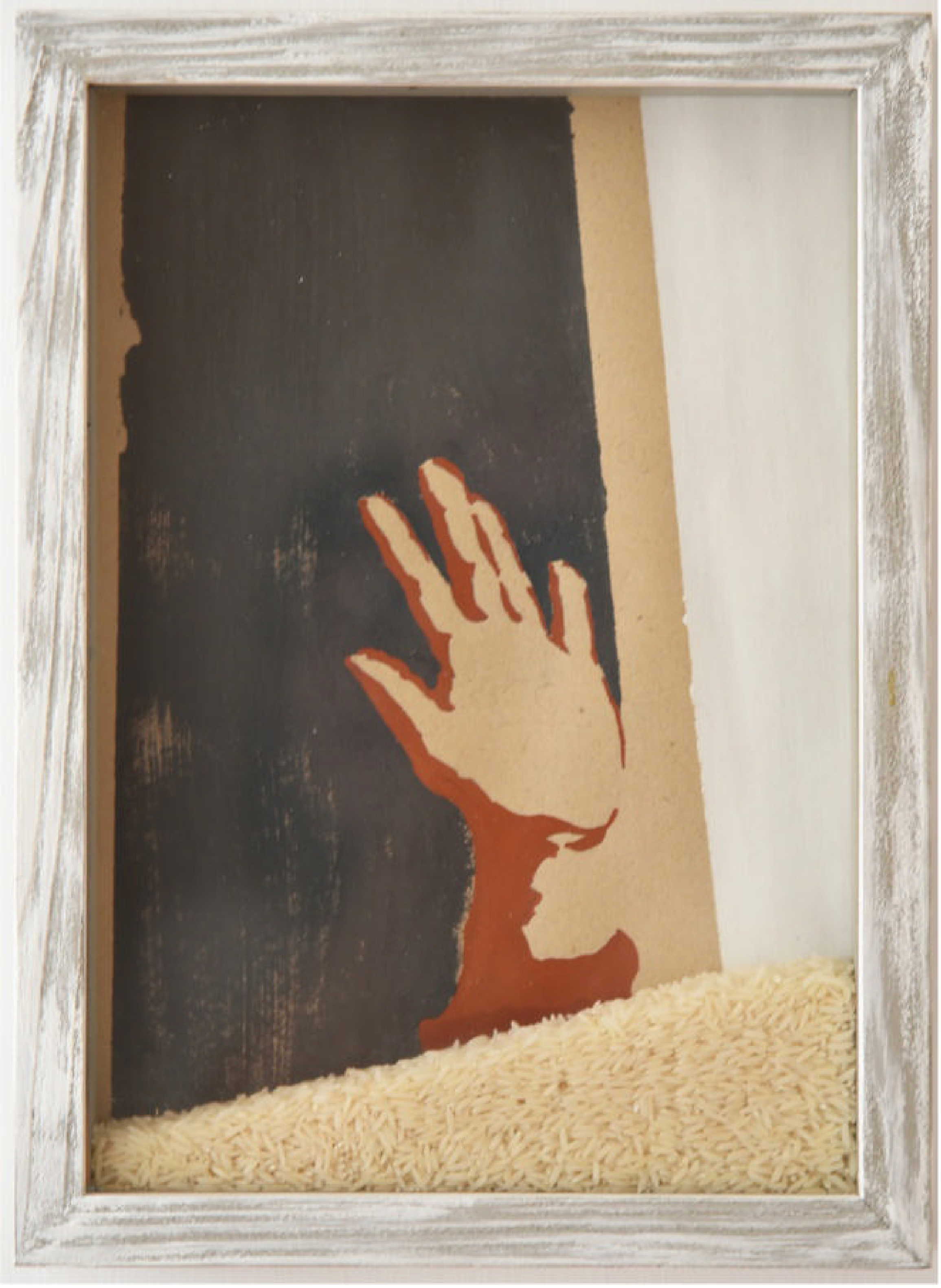

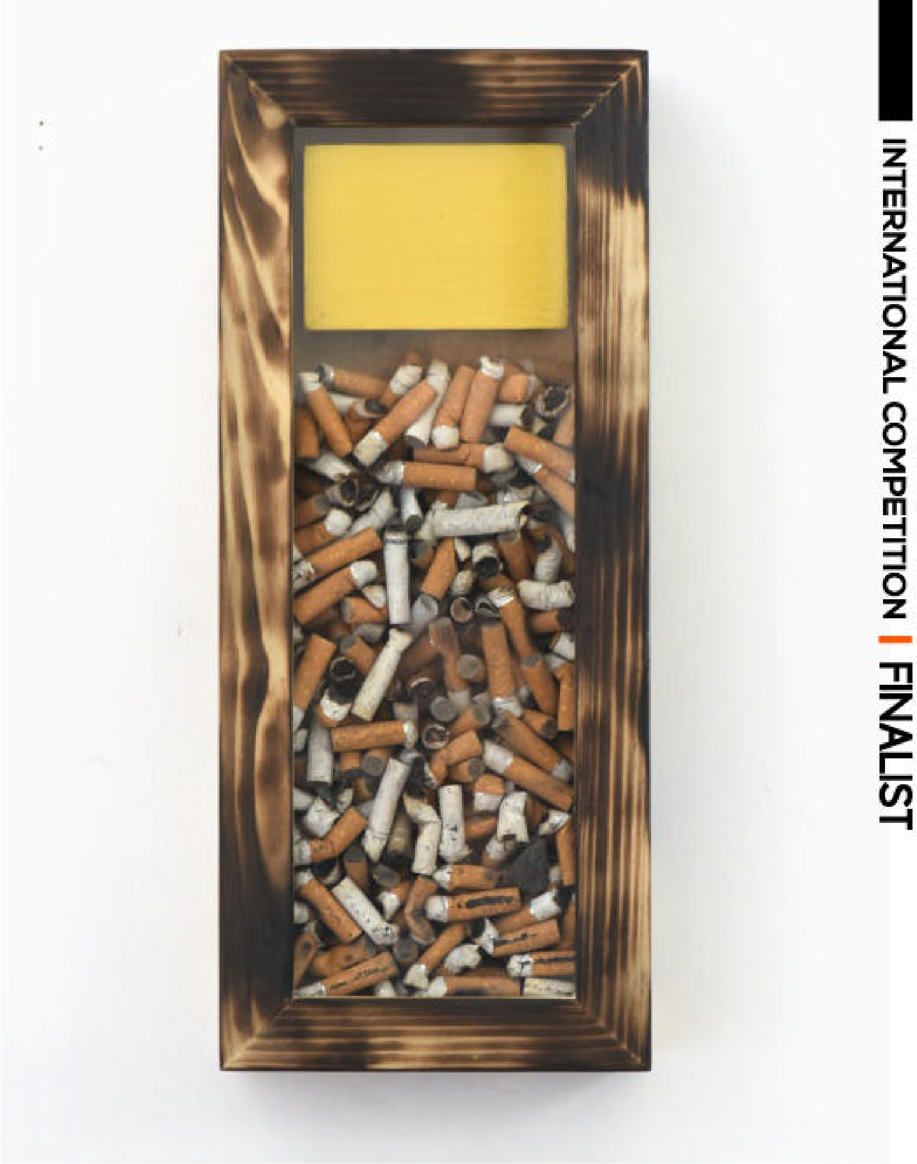

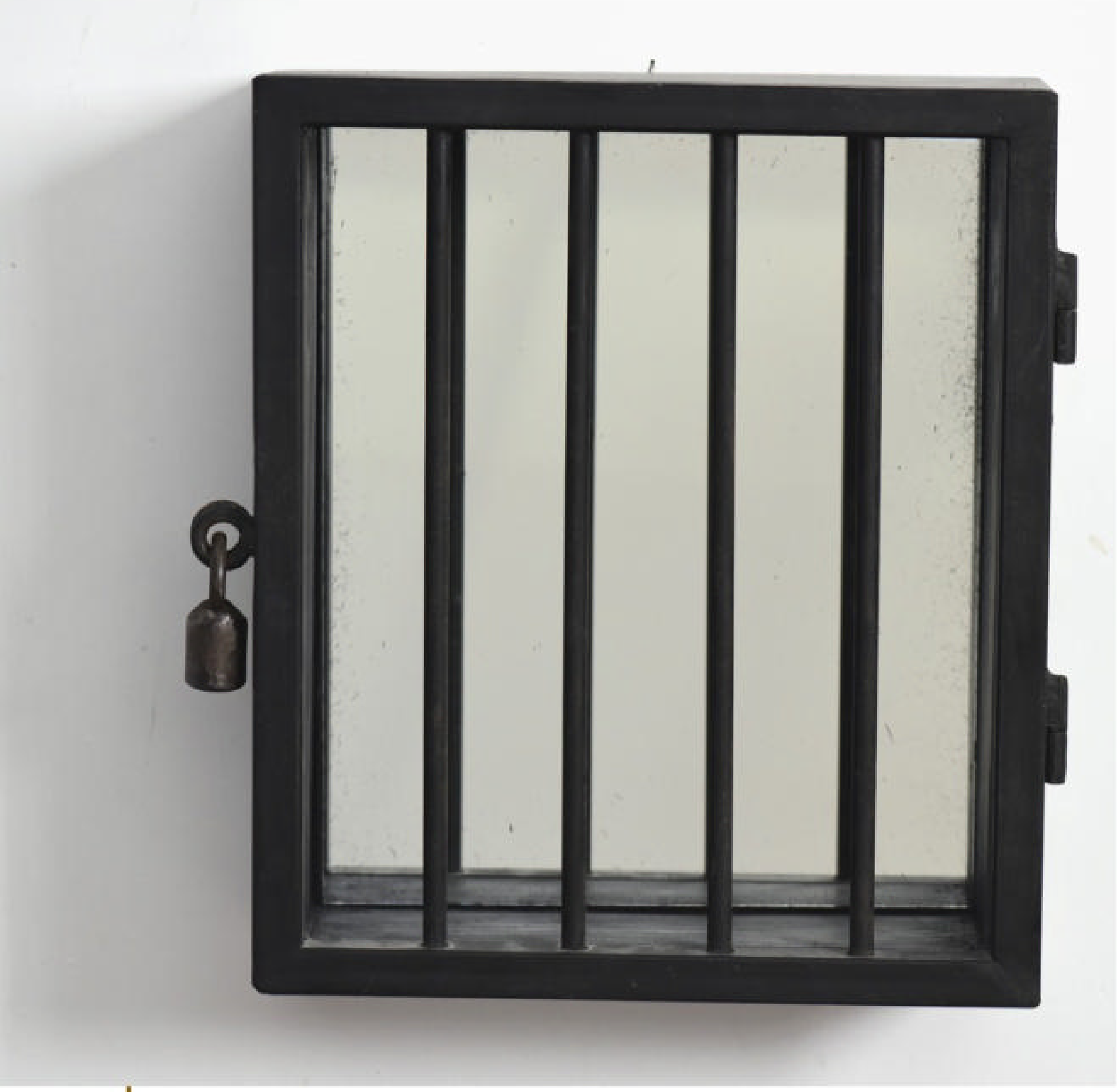

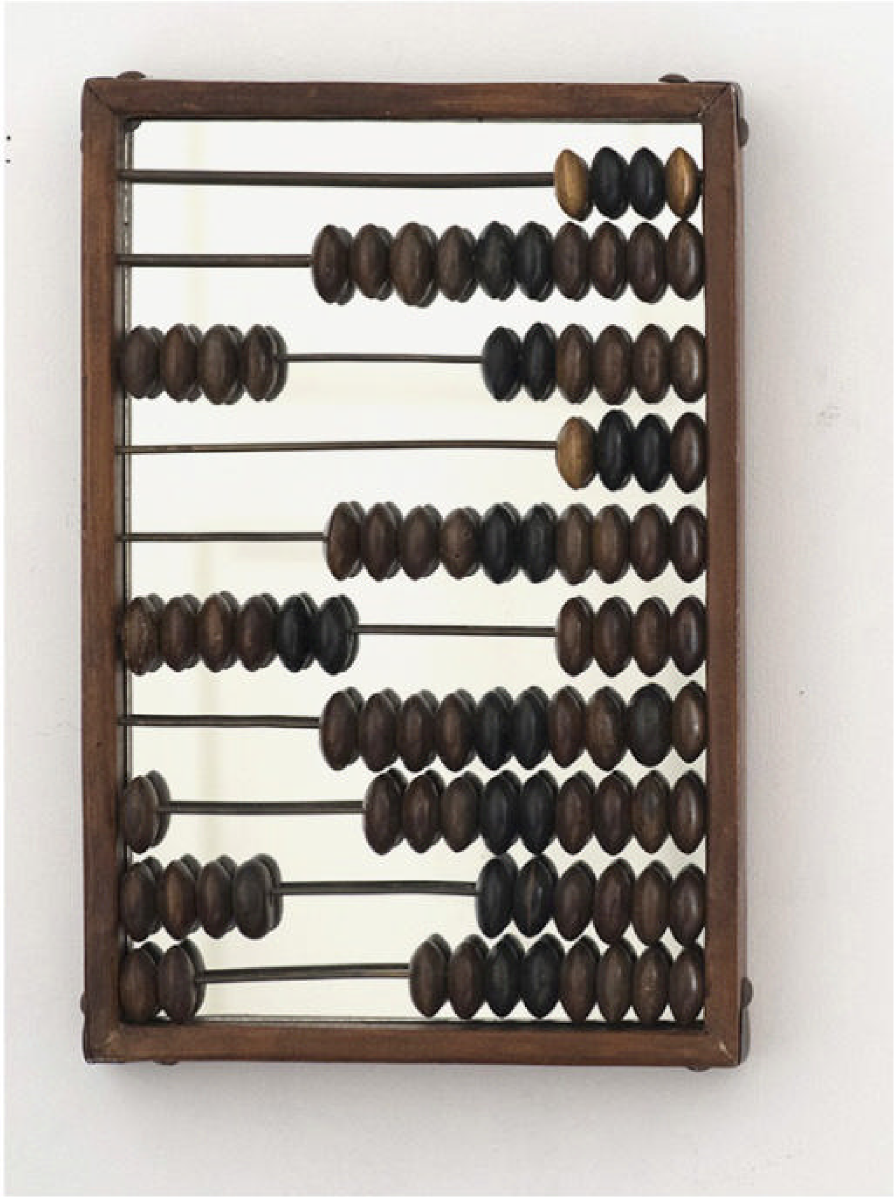

Left: Censorship,
Sculpture, Iron, Mirror,
Wood, 38 x 33 x 11 cm.
Nina Rastgar ©
All rights reserved.

Top Right:
Low battery,
Wood, Cigarette,
14 x 35 cm, 2020
Nina Rastgar ©
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At what cost,
Mixed media,
23x35 cm, 2019
Nina Rastgar ©
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Top Left: We need you,
Painting and Rice, 2018
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Nina Rastgar

Private Toilet,
Oil painting,
27 x 20 cm, 2020

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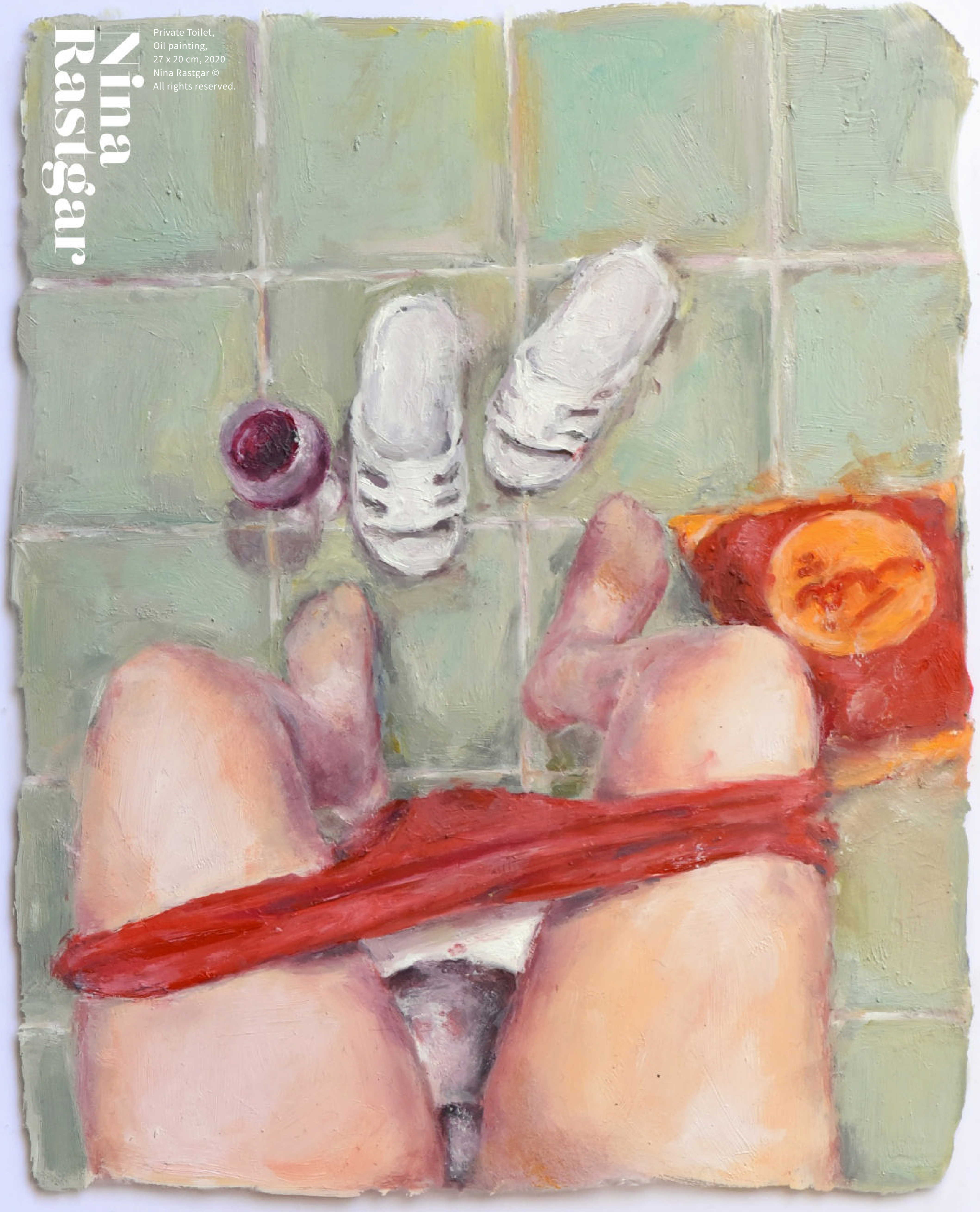
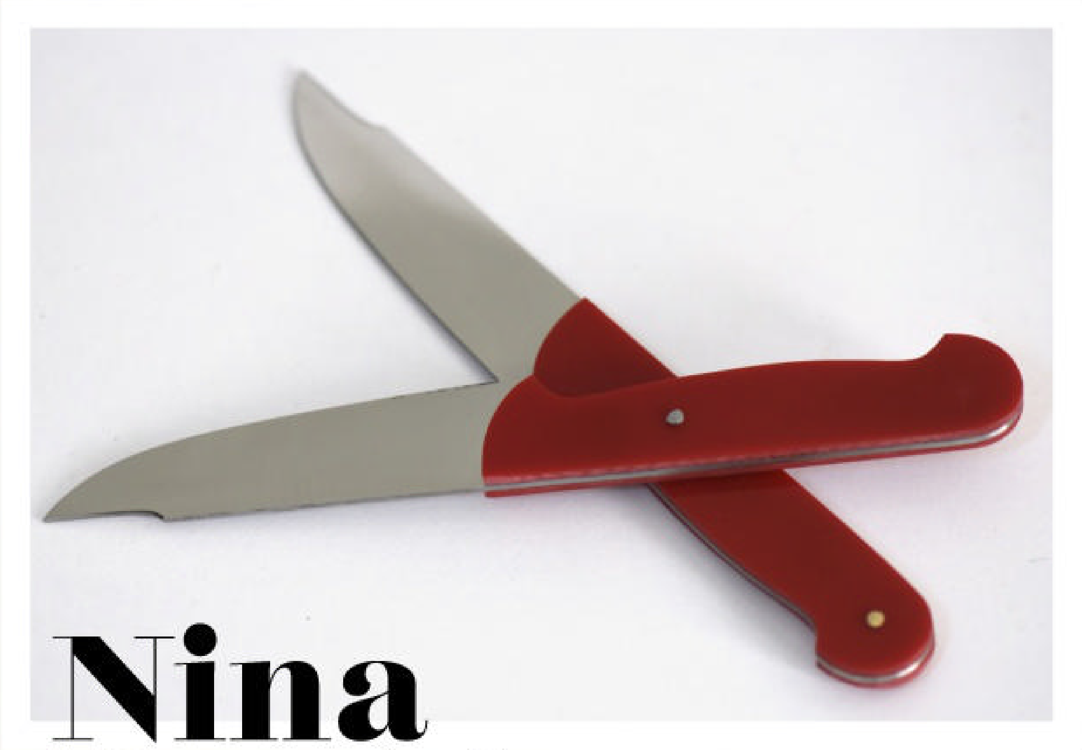


Force & Fear

> "FROM MY EXPERIENCE, I AM FAMILIAR WITH HOW WOMEN ARE HARMED MORE THAN MEN BY THE COMPLEX LEGAL PROCESS UNDER THE SHARIA AND HOW DETERMINING WHO'S AT FAULT FOR THE BREAK UP OF THE MARRIAGE UNFAIRLY IMPACTS WOMEN.
>
> CONSERVATIVE TRADITIONS AND RELIGIOUS BELIEFS ENCOURAGE MARRIED COUPLES TO MAKE A LONGSTANDING, UNBREAKABLE TIE. THIS CUSTOM WITHIN A PATRIARCHAL SOCIETY CREATES A SEVERE POWER IMBALANCE, LEADING TO UNFAIR TREATMENT OF DIVORCED WOMEN IN THE COURTROOM AND IN SOCIETY AT LARGE."

-NINA RASTGAR

Close, Sculpture, Knifes, 21 cm, 2020
Nina Rastgar © All rights reserved.



Nina Rastgar

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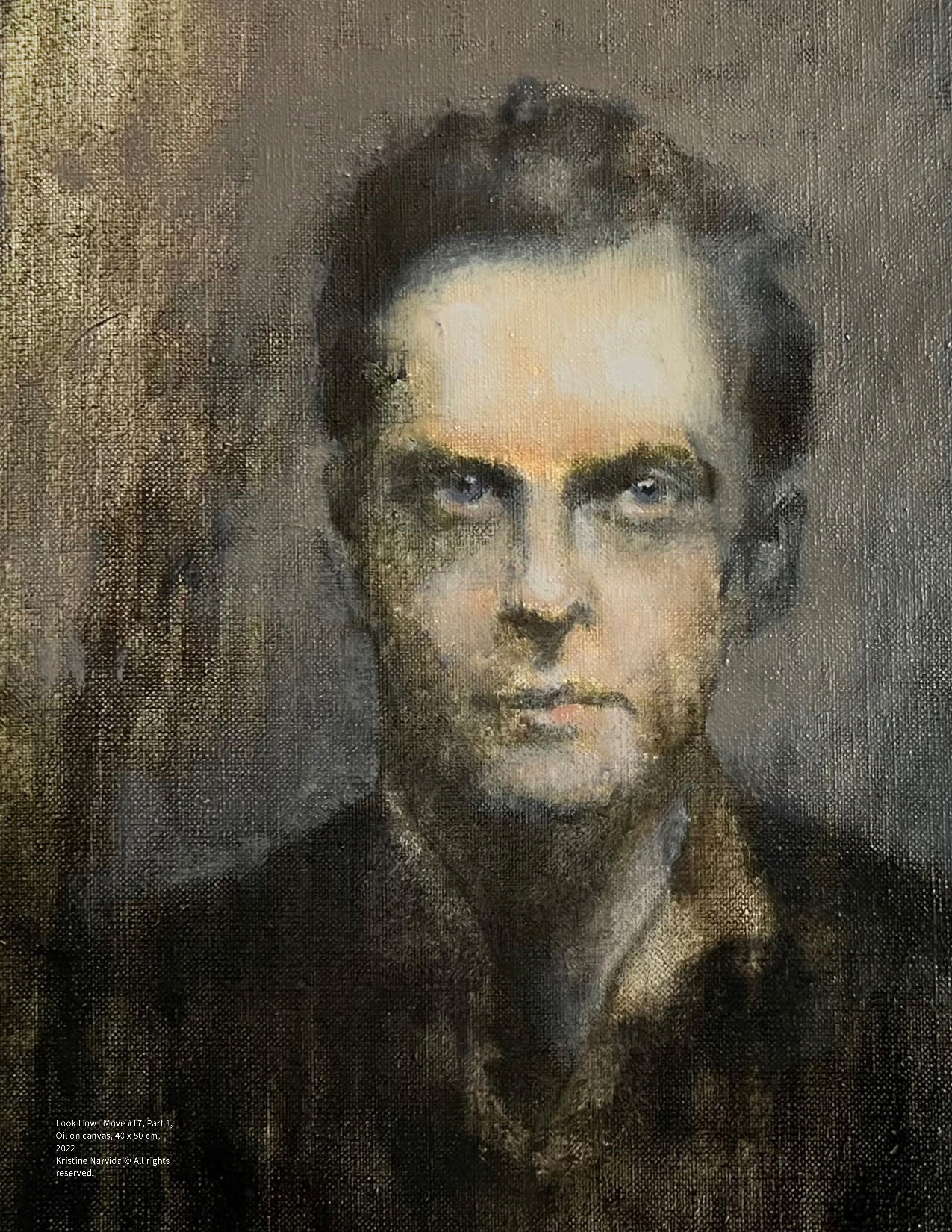
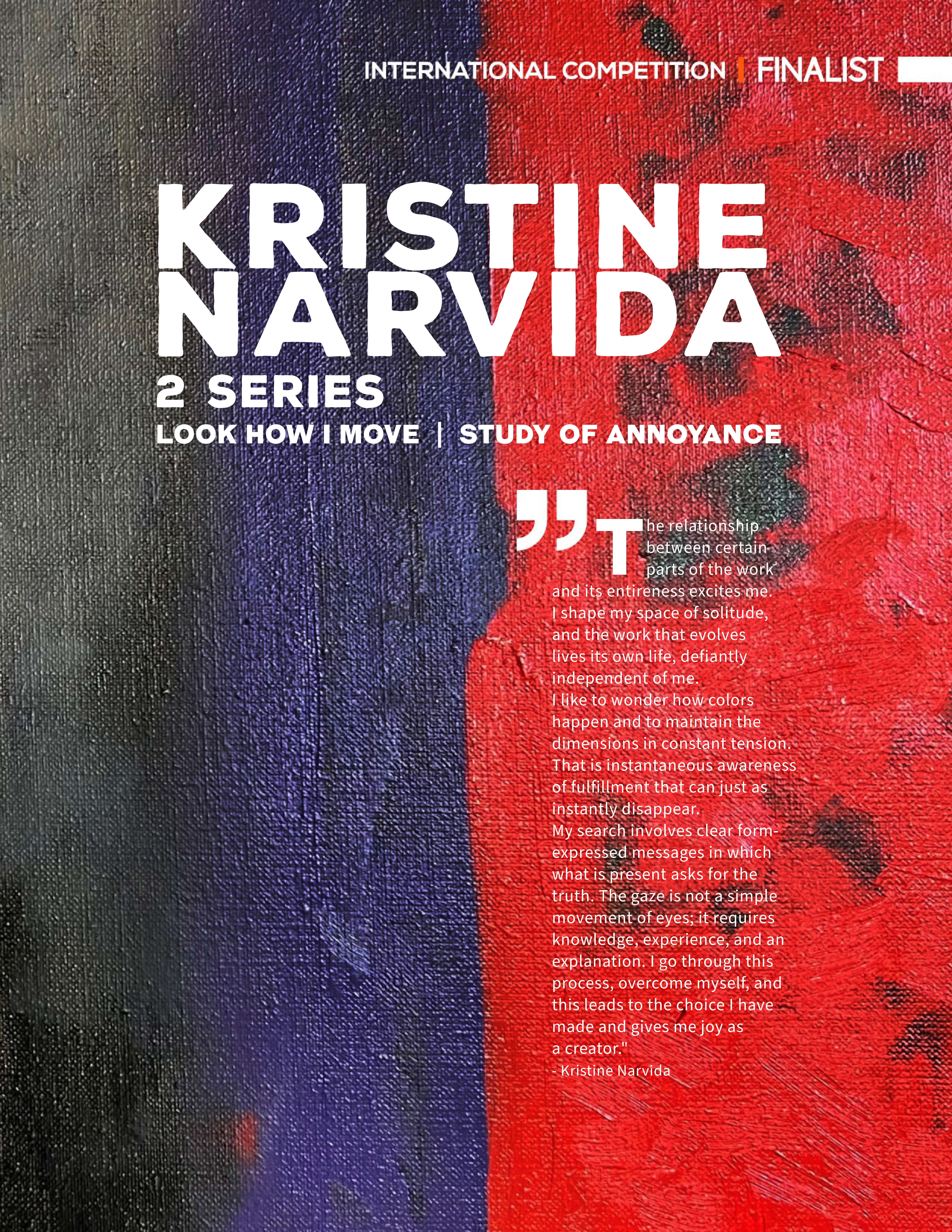


Look How I Move #17, Part 1,
Oil on canvas, 40 x 50 cm,
2022
Kristine Narvida © All rights reserved.



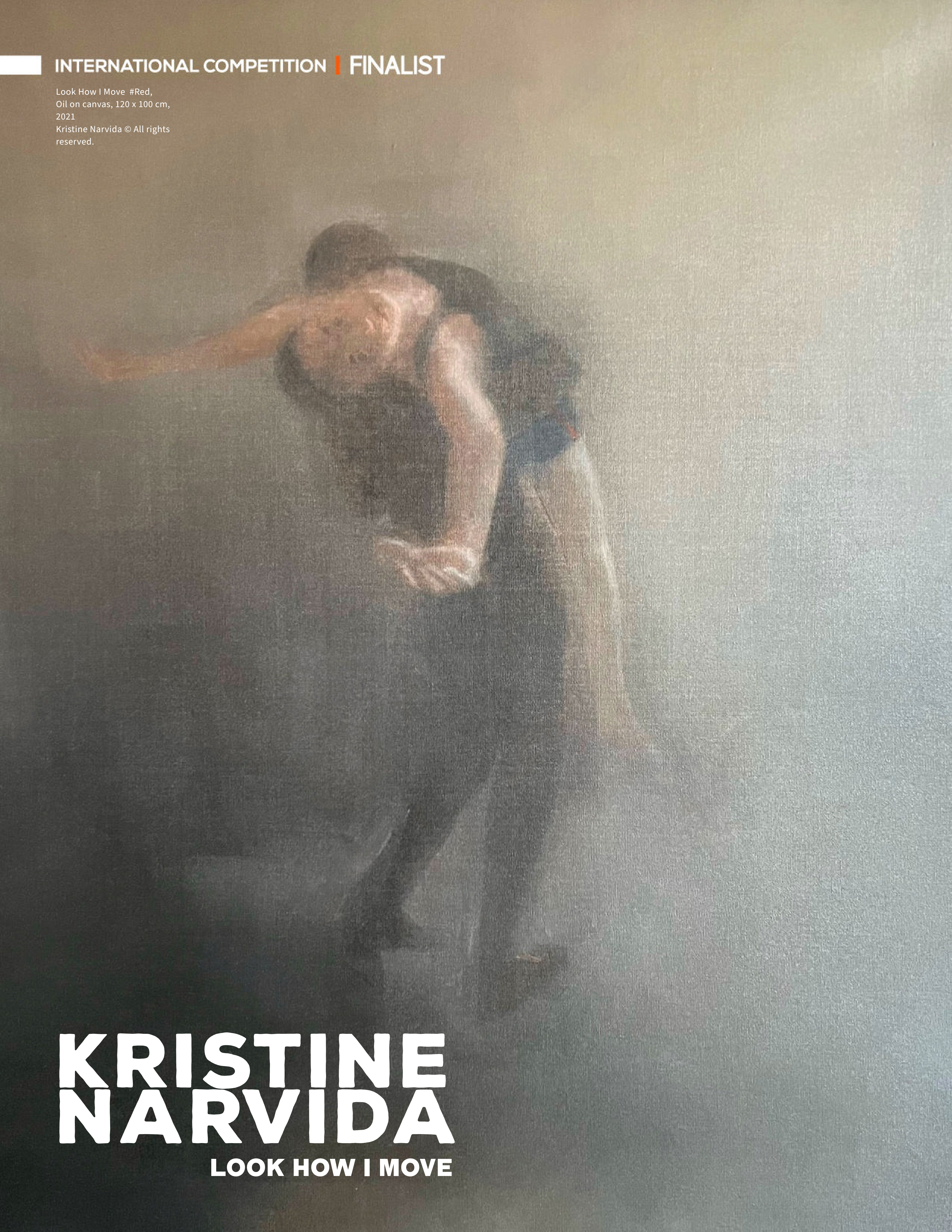
KRISTINE NARVIDA

2 SERIES

LOOK HOW I MOVE | STUDY OF ANNOYANCE

"The relationship between certain parts of the work and its entireness excites me.
I shape my space of solitude, and the work that evolves lives its own life, defiantly independent of me.
I like to wonder how colors happen and to maintain the dimensions in constant tension. That is instantaneous awareness of fulfillment that can just as instantly disappear.
My search involves clear form-expressed messages in which what is present asks for the truth. The gaze is not a simple movement of eyes; it requires knowledge, experience, and an explanation. I go through this process, overcome myself, and this leads to the choice I have made and gives me joy as a creator."
- Kristine Narvida

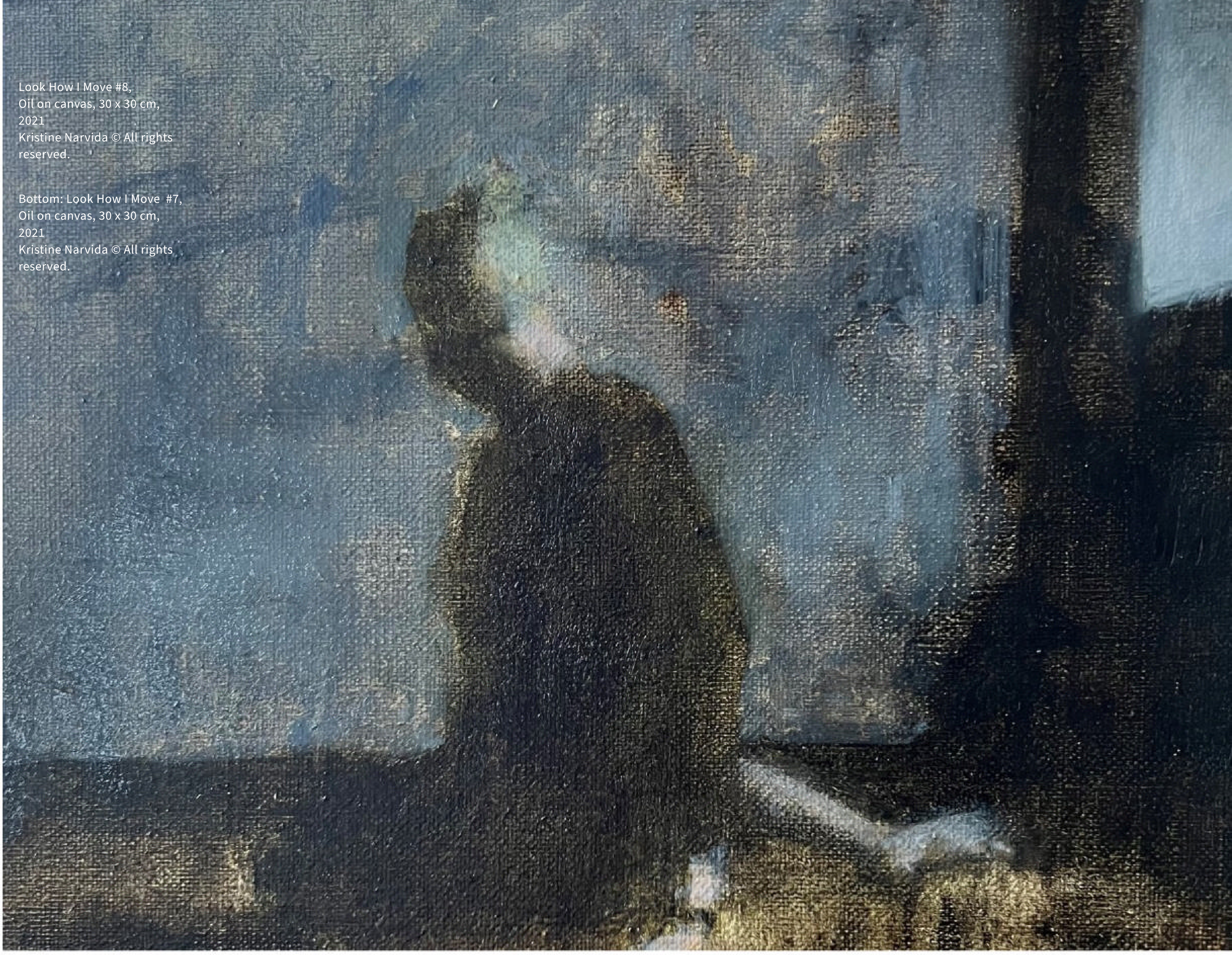
INTERNATIONAL COMPETITION | FINALIST



Look How I Move #Red,
Oil on canvas, 120 x 100 cm,
2021
Kristine Narvida © All rights reserved.

KRISTINE NARVIDA

LOOK HOW I MOVE



Look How I Move #8,
Oil on canvas, 30 x 30 cm,
2021
Kristine Narvida © All rights reserved.

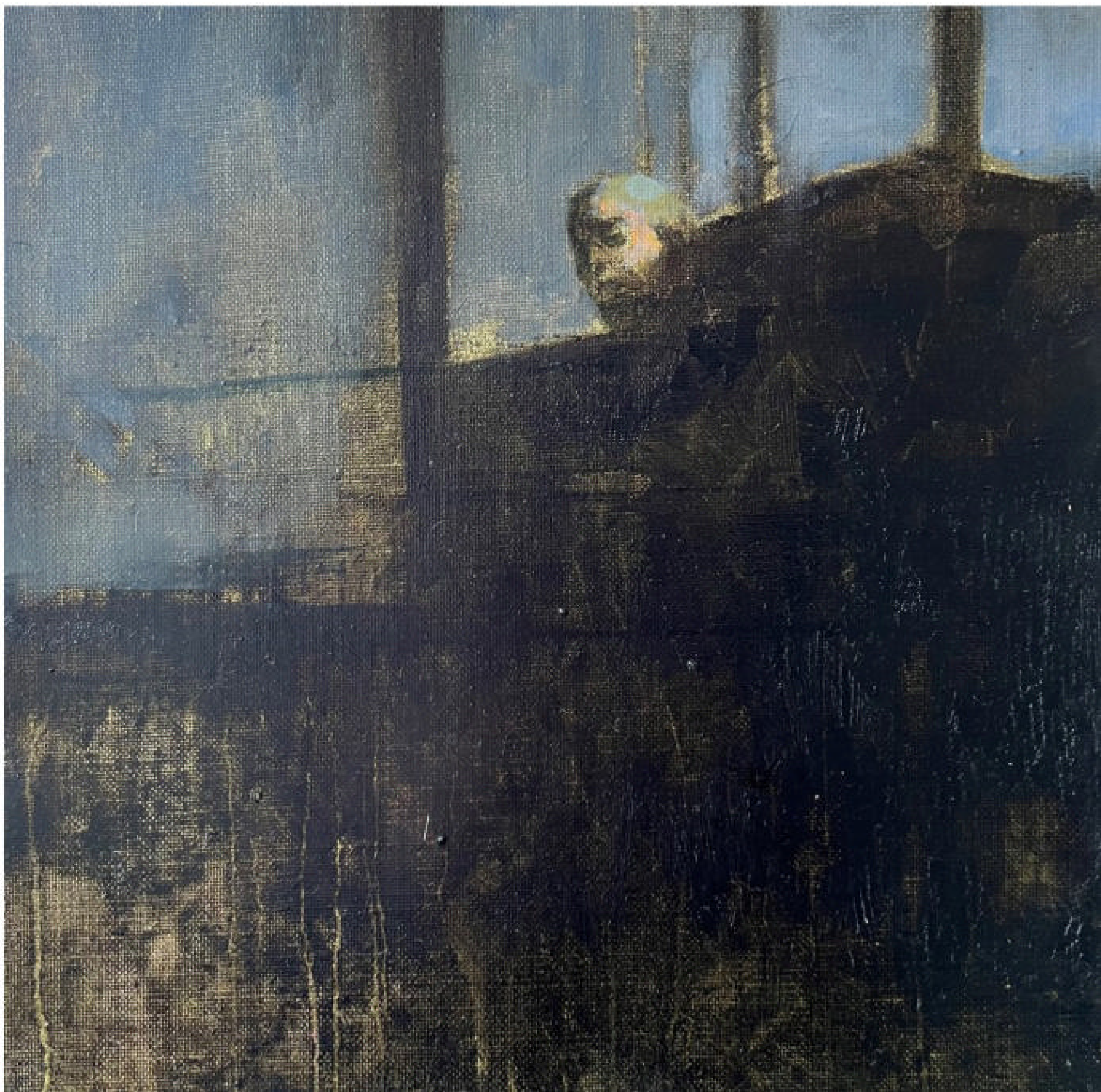
Bottom: Look How I Move #7,
Oil on canvas, 30 x 30 cm,
2021
Kristine Narvida © All rights reserved.

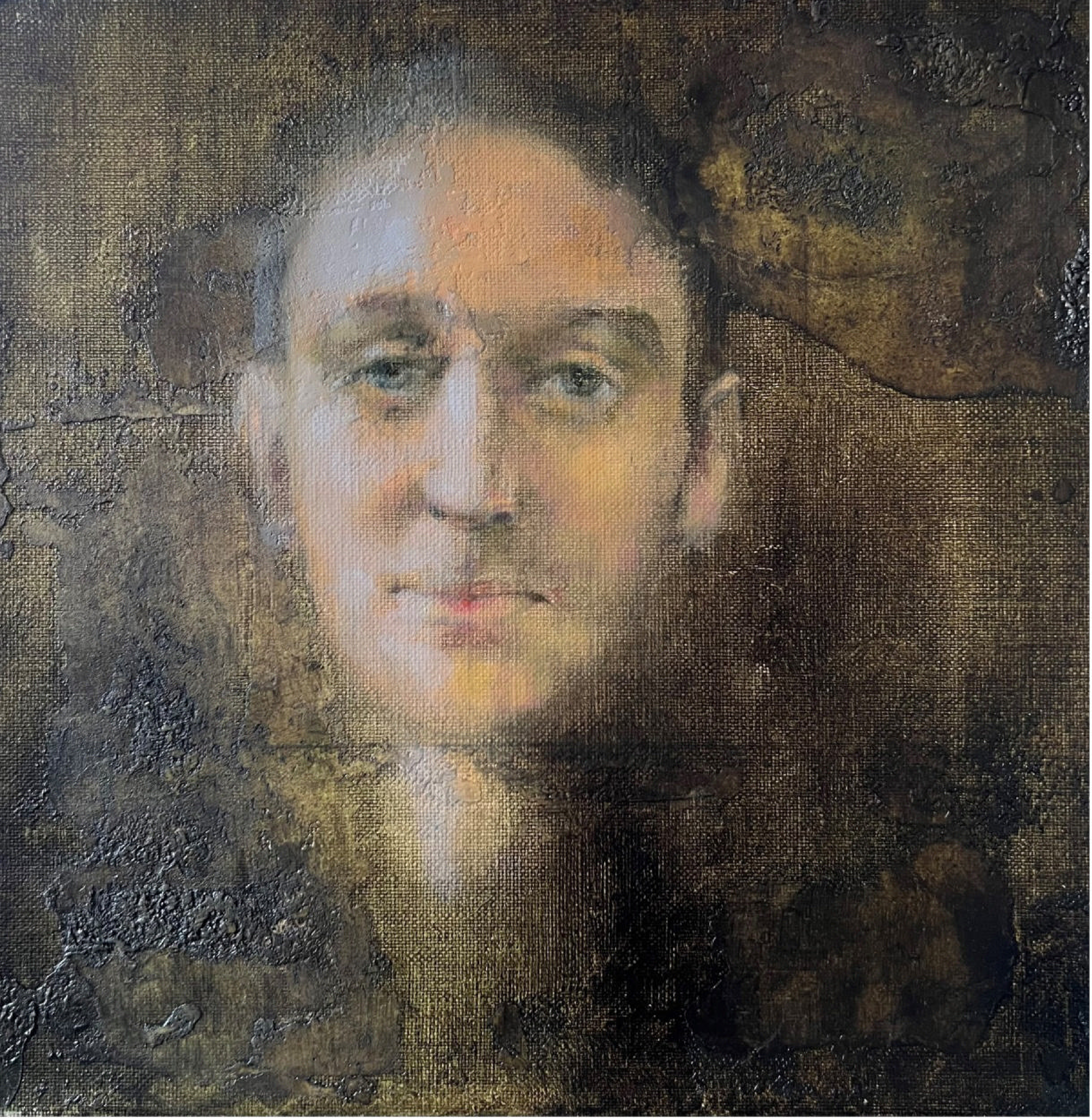
LOOK HOW I MOVE

I must understand that this is precisely the real and only life, not a place for nostalgia after another one. Through the understanding of time, the acceleration of which we can physically feel, through the vis-à-vis of a living human model, a pause is created, and a place is made for the emergence of the present.

Every line and every brushstroke are precise, just like every meeting with this person, a dream, a thought. Technical work with profound thought behind it makes it possible to see how the ideal becomes material.

I observe and participate in the movement; this process gives honor, meaning, joy, and suffering.

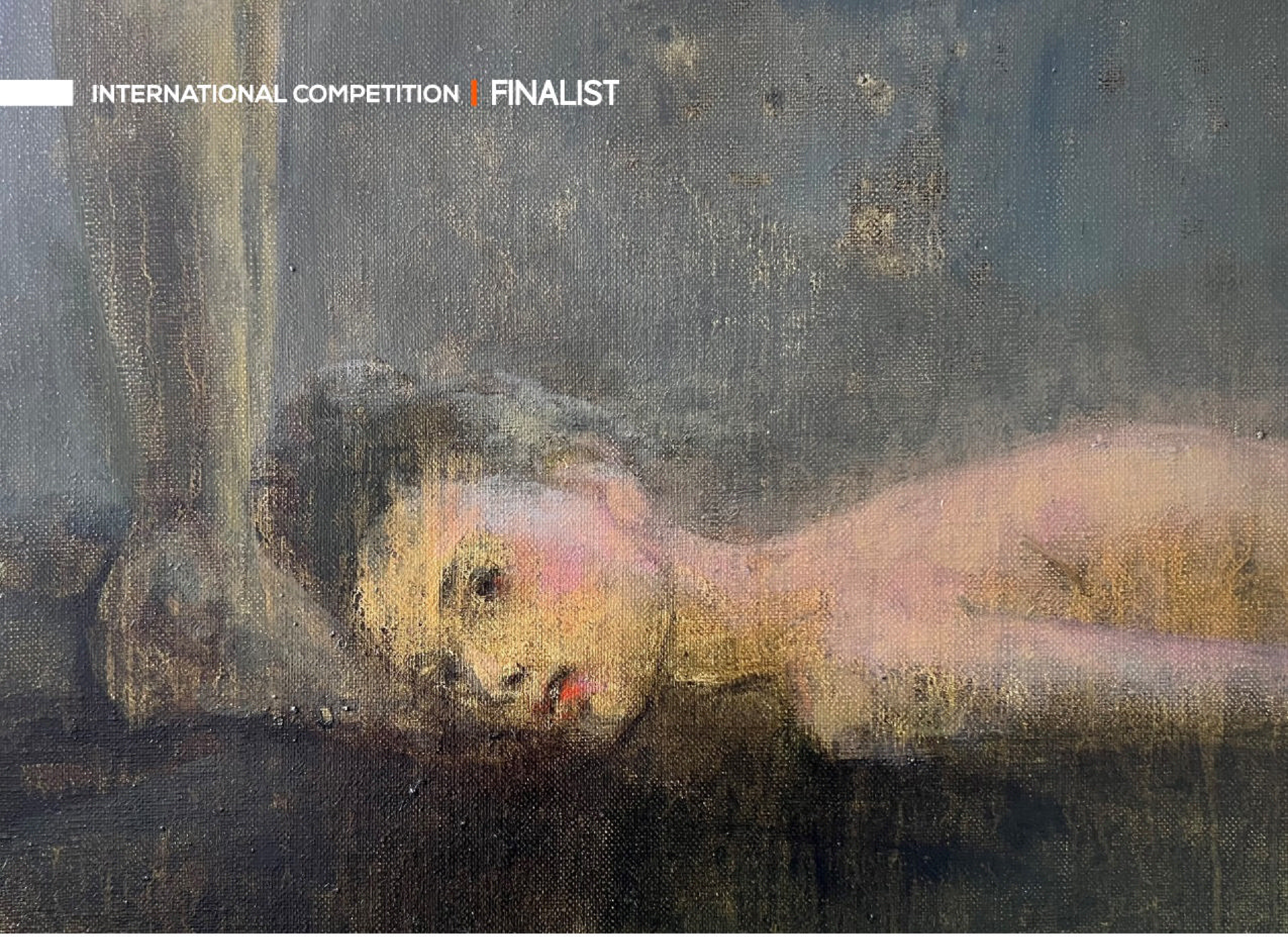




> **IN MY OPINION, THE MOST IMPORTANT THING FOR ANYONE IS BEING AUTHENTIC AND TRUTHFUL TO YOURSELF. A LOT OF INVESTMENT IS NECESSARY TO UNDERSTAND WHO YOU ARE. WORK AND DISCIPLINE ARE A SOLID FOUNDATION FOR DEVELOPMENT."**
>
> - KRISTINE NARVIDA

Top: Look How I Move #6,
Oil on canvas, 30 x 30 cm,
2021
Kristine Narvida © All rights reserved.

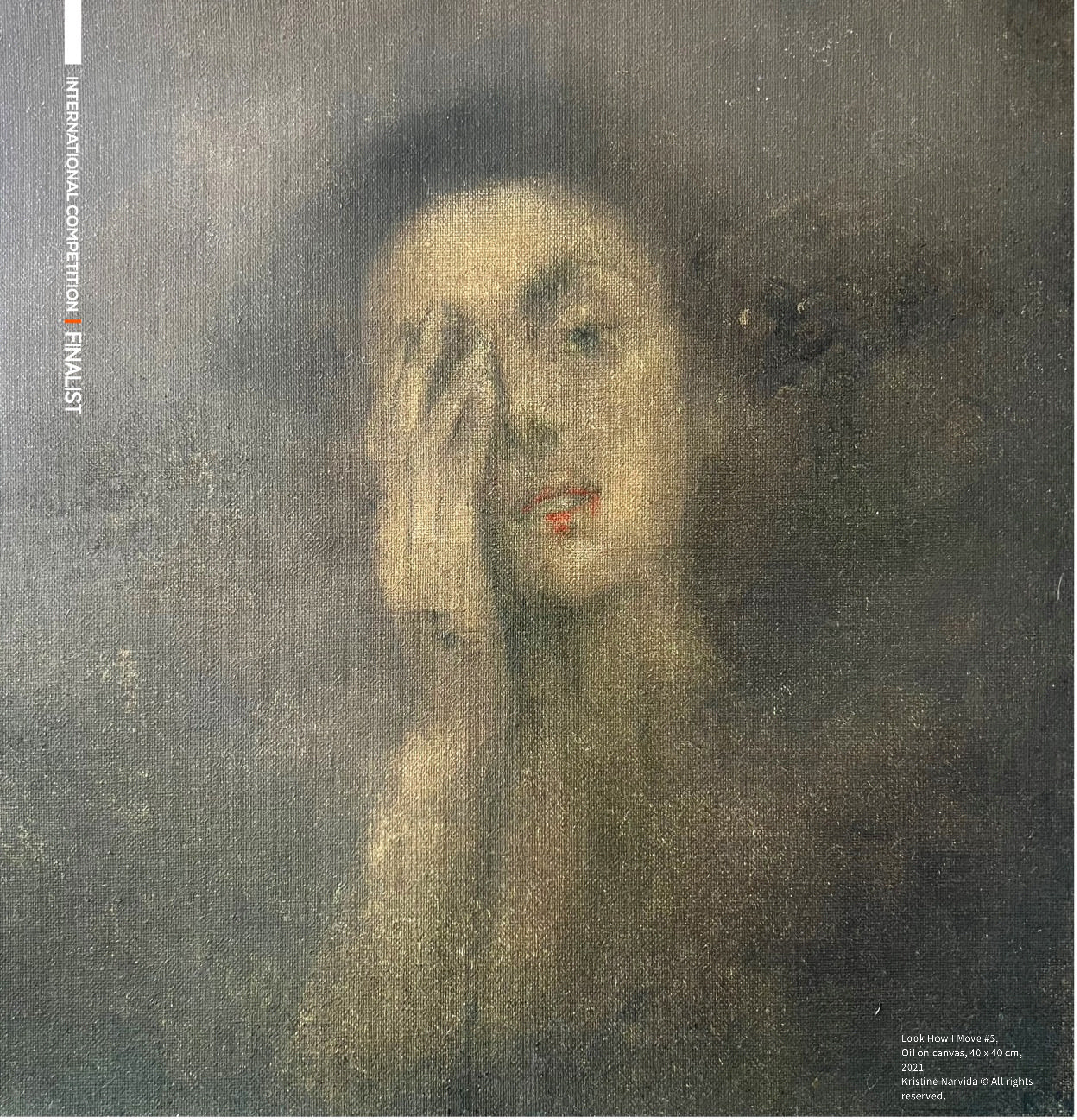
Right Page Top:
Look How I Move #9,
Oil on canvas, 30 x 40 cm,
2021
Kristine Narvida © All rights reserved.



KRISTINE NARVIDA

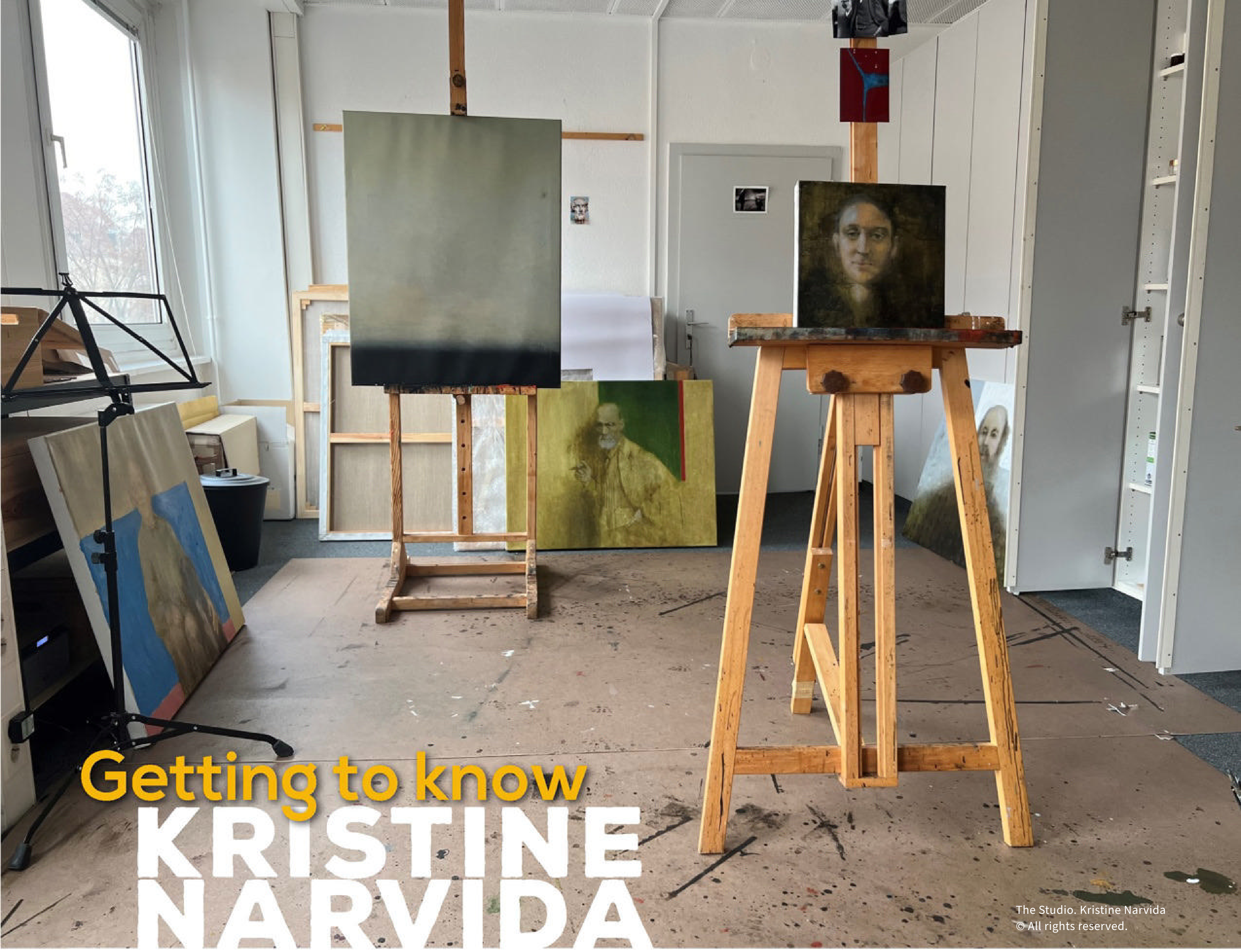
Kristine Narvida is a Latvian academic visual artist born in 1977. She graduated in 2006 as a Magister at the Latvian Art Academy in Riga. She lives and works in Germany in Berlin and Potsdam and is a mother of four daughters. She is an active Brandenburg Association of Artists member and the winner of prestigious art awards. Narvida presents and sells her fine artwork throughout Europe and globally with online galleries.

Kristine prefers working with oil on linen, using models as her subjects. You can find her new artwork series in Germany at the Labo 6/2 Gallery in Berlin, at the Futur eins Gallery in Potsdam at the Sicily Summer Art Expo at the Museo della Cattedrale in Ragusa from 22 – 29 July, and at the XIV Florence Biennale from 14 - 22 October 2023.



Look How I Move #5,
Oil on canvas, 40 x 40 cm,
2021
Kristine Narvida © All rights reserved.

> ***INSPIRATION IS ALL AROUND ME; THE ACT OF BEING BY ITSELF IS STIMULATING. SOMETIMES THE UNSAID SPEAKS EVEN LOUDER THAN THE OBVIOUS. I LIKE TO STUDY SPECIFIC PERIODS IN ART AND DESIGN. FOR EXAMPLE, THE CHARACTER OF RENAISSANCE ART, WHICH IS BASED ON VISION, DICTATES NOT ONLY THE COMPOSITION OF A PAINTING BUT ALSO THE SPECIFICS OF ITS PERCEPTION. THE FASCINATION WITH MIRRORS THAT PAINTERS OF THAT TIME HAD, THE ABILITY TO SEE OBJECTS THAT SEEM REAL BUT DON'T ACTUALLY EXIST, CREATE A THEATRICAL DISTANCE FROM THINGS."***
>
> - KRISTINE NARVIDA



The Studio. Kristine Narvida
© All rights reserved.

Getting to know
KRISTINE NARVIDA

ART MARKET MAGAZINE: **Please share the background of your artistic journey. Did you grow up in a creative environment? What led you into the contemporary art field as a professional artist?**

KRISTINE NARVIDA: I grew up in parallel spaces. This construct entails the foreign and far-removed sound of the Soviet social ideology, a social circle filled with the Latvian national identity, and the varying post-traumatic fallout of my family. The fact that the people around me were occupied with themselves allowed me to be undisturbed and to discover the world around me at my own pace. A creative, curious view of things has always been self-evident, so the physical realization of my inspirations through materials came naturally. These circumstances informed my decision to study academically and to see myself within the landscape of current art.

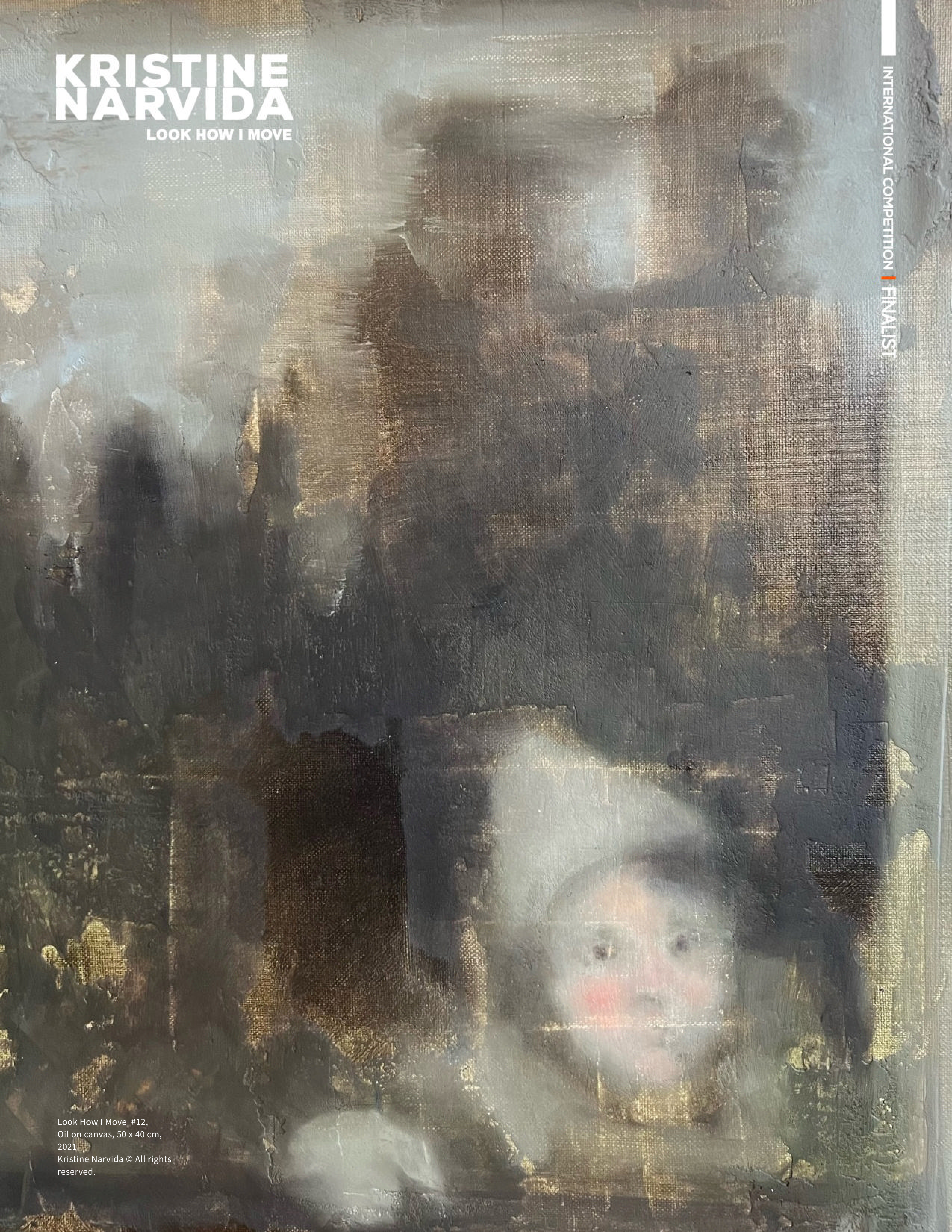
ART MARKET MAGAZINE: **Where your inspiration comes from? Would you say that your art is influenced by other artists or a specific art field?**

KRISTINE NARVIDA: Inspiration is all around me; the act of being by itself is stimulating. Sometimes the unsaid speaks even louder than the obvious.
I like to study specific periods in art and design. For example, the character of Renaissance art, which is based on vision, dictates not only the composition of a painting but also the specifics of its perception. The fascination with mirrors that painters of that time had, the ability to see objects that seem real but don't actually exist, create a theatrical distance from things. Understanding someone else's thoughts can be very inspiring. Something as mundane as sunlight reflected on my child's cheek can create an impulse to analyze the relationship between light and shadow.

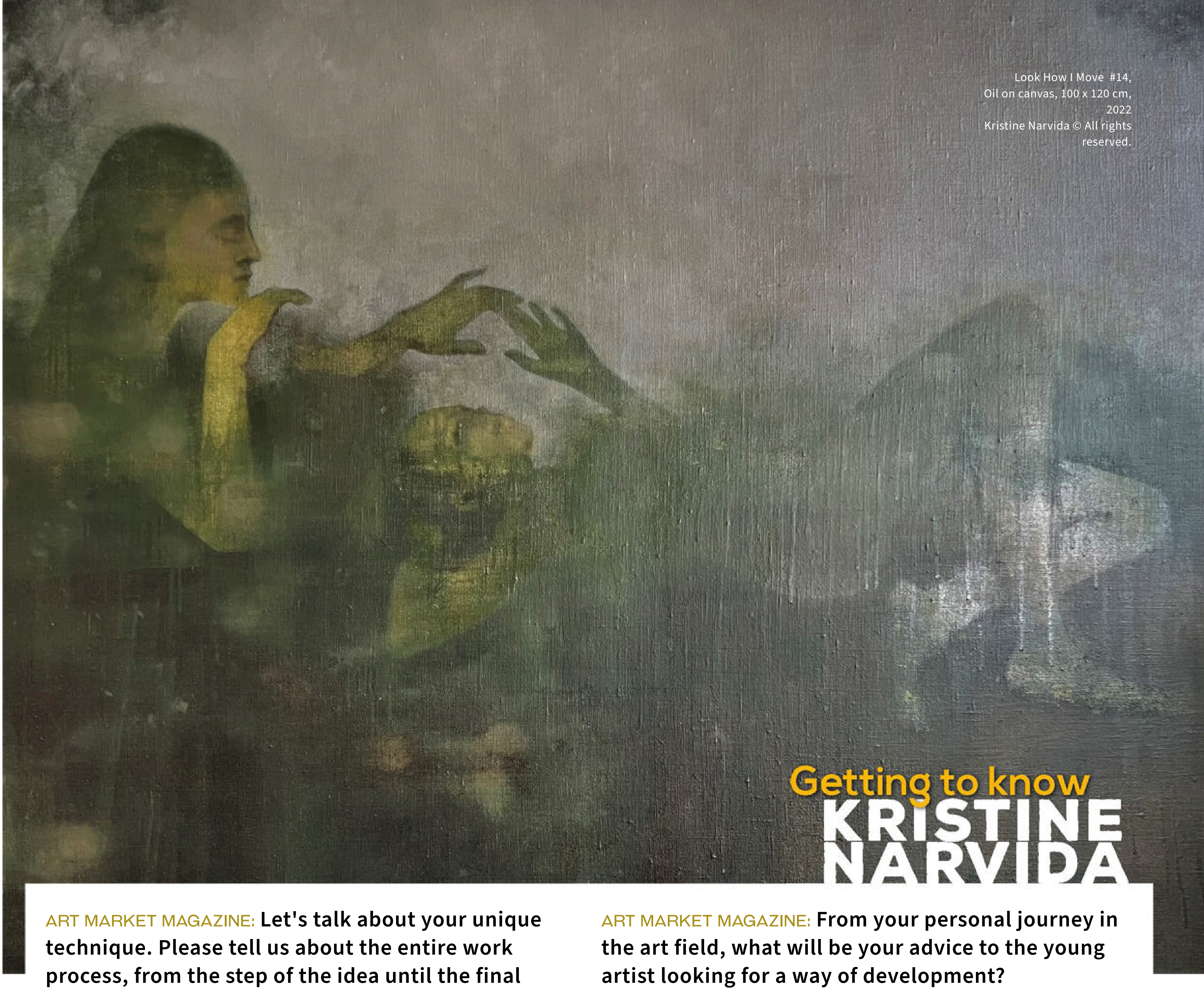
KRISTINE NARVIDA

LOOK HOW I MOVE

INTERNATIONAL COMPETITION | FINALIST



Look How I Move #12,
Oil on canvas, 50 x 40 cm,
2021
Kristine Narvida © All rights reserved.



Look How I Move #14,
Oil on canvas, 100 x 120 cm,
2022
Kristine Narvida © All rights reserved.

Getting to know KRISTINE NARVIDA

ART MARKET MAGAZINE: **Let's talk about your unique technique. Please tell us about the entire work process, from the step of the idea until the final outcome.**

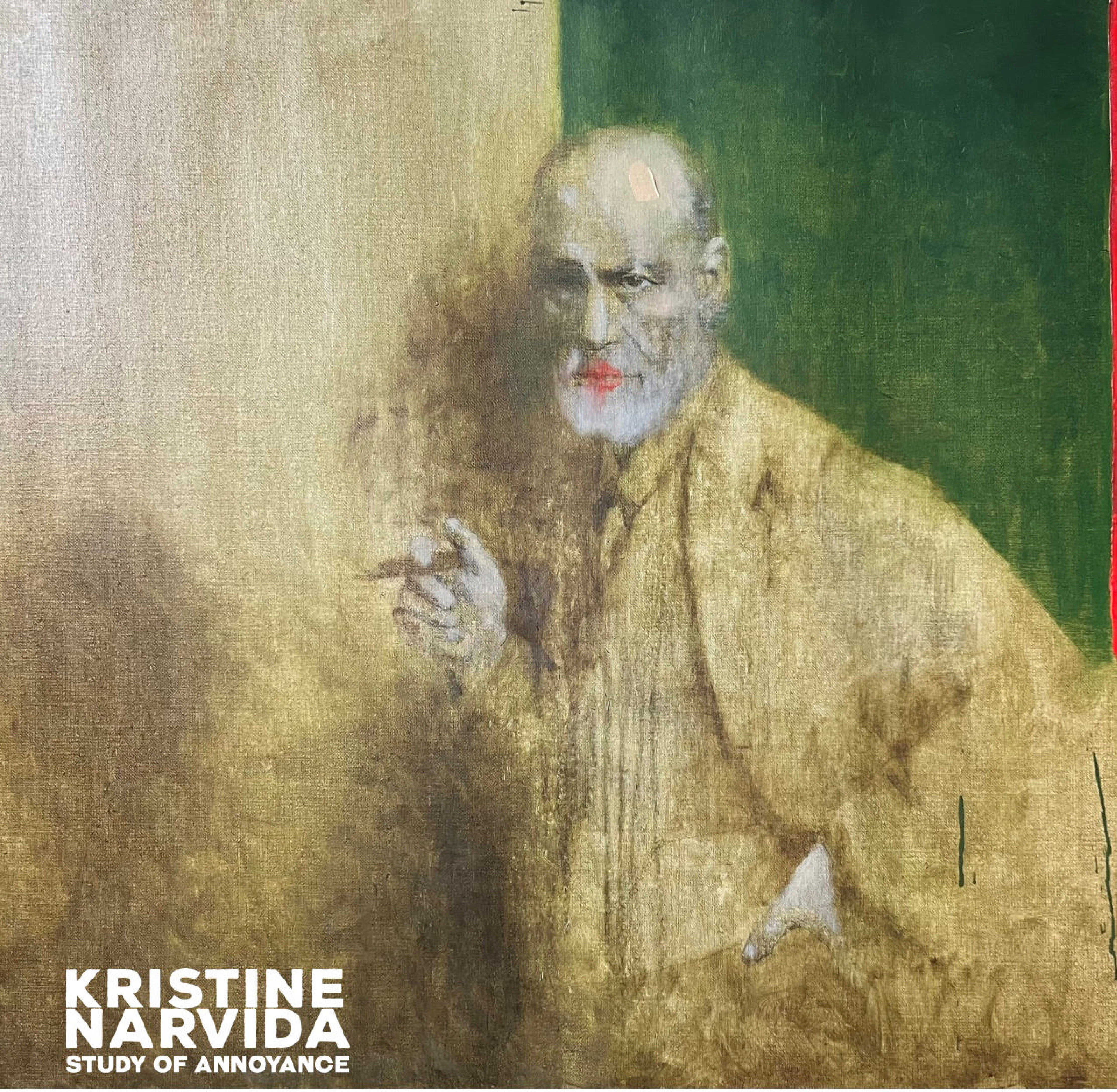
KRISTINE NARVIDA: Ideas live within me. They actualize; some of them retreat, mature, biding their time. Finding answers to questions can last a while; on other occasions, they manifest clearly and undeniably. I work with oil paints and natural pigments.
Feeling a physical connection with the chosen material is essential to me, the linen canvas, bone glue, the glow of color, softness, and malleability of the oil.
Coming from an academic background, I still enjoy experimenting with different techniques. Sometimes I get the feeling that a specific painting is living its own life, independent from me.
That calls for a respectful approach. If nothing within a painting is bothering me, I accept it as a result. This is my language, how I decided what to show and what to keep to myself.

ART MARKET MAGAZINE: **From your personal journey in the art field, what will be your advice to the young artist looking for a way of development?**

KRISTINE NARVIDA: In my opinion, the most important thing for anyone is being authentic and truthful to yourself. A lot of investment is necessary to understand who you are. Work and discipline are a solid foundation for development. I like to add elements of a game to this process to make up my own rules. The world doesn't always accept them, but it's my way of doing it. Trusting yourself is the most important thing.

ART MARKET MAGAZINE: **What's the future hold? Any special exhibitions in the upcoming months?**

KRISTINE NARVIDA: The future is the present, and the past is the future. I'd like to give myself to the sweet calculations of what's to come, but my choices put me within the bounds of a great today with opportunities to continue the game.



KRISTINE NARVIDA

STUDY OF ANNOYANCE

The Study of Annoyance #11,
Oil on canvas,
80 x 100 cm, 2023
Kristine Narvida © All rights reserved.

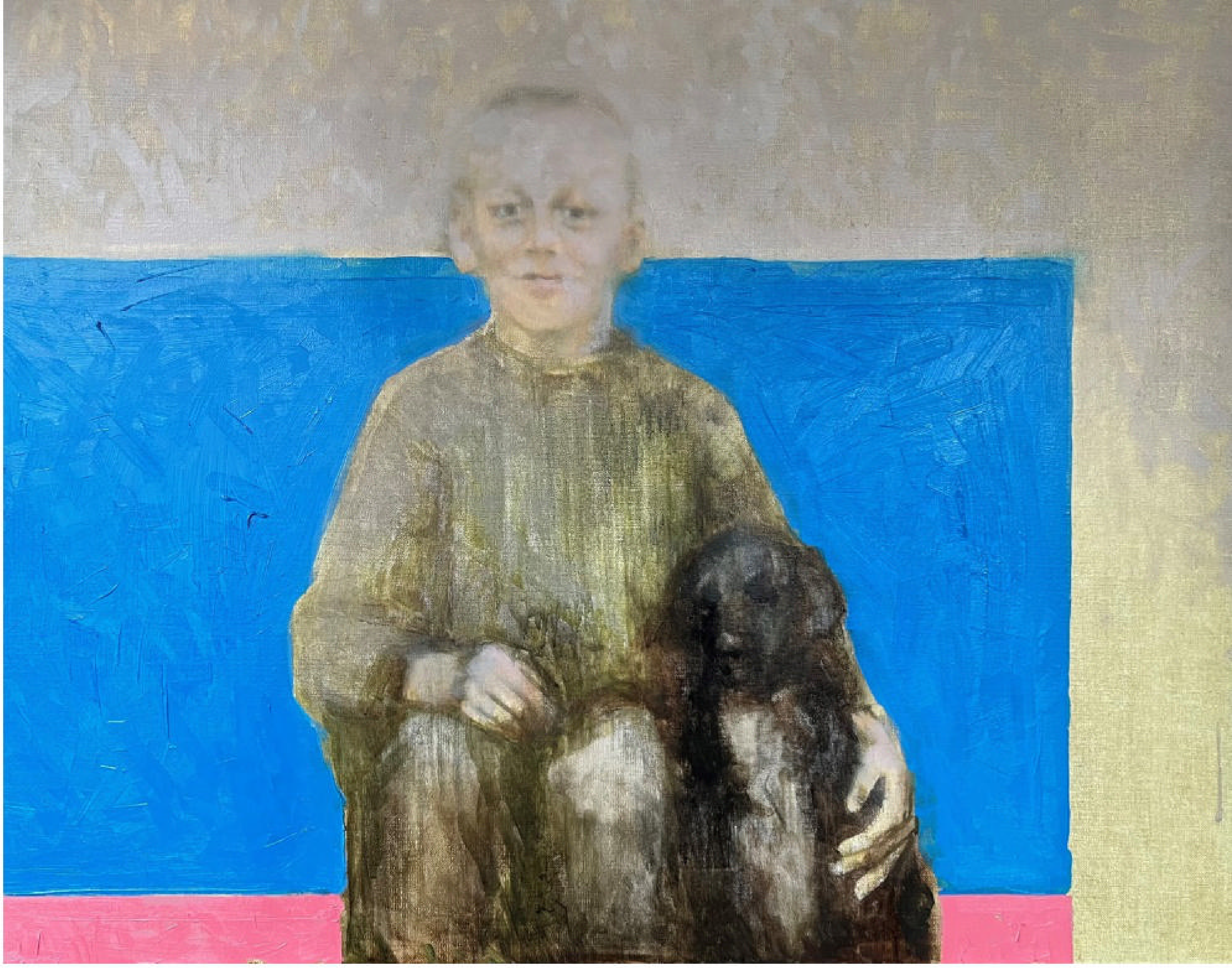
" The study of annoyance - a study of aggravation is silence that becomes visible. The tension between language and the world where the current demands its possibility and not the possible existence.

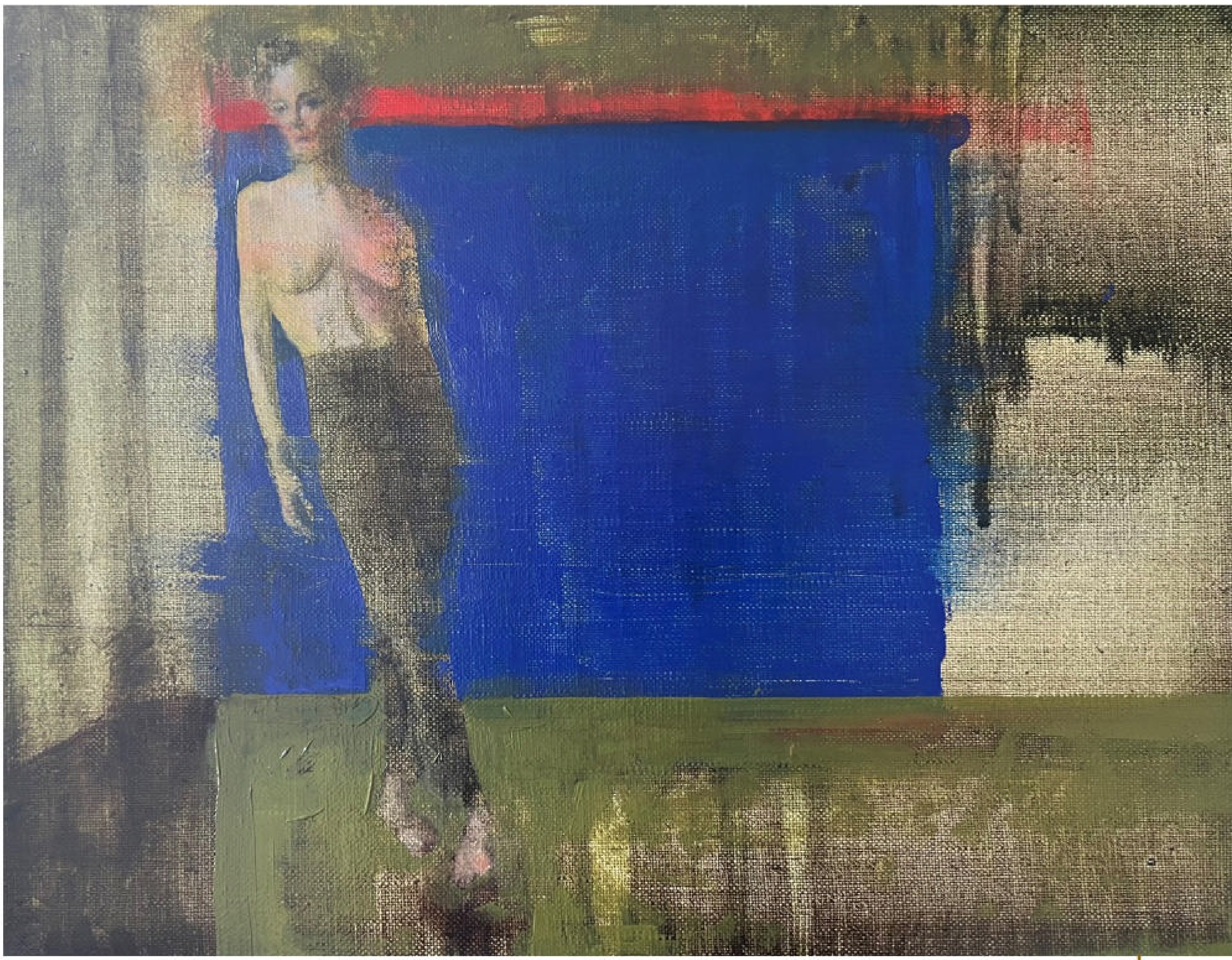
This is a passionate look at the present, where the surface of things and the superficiality of people are so genuinely full of meaning and pain.

The search for context, the wish to escape, and the inability to do so.

The introduction of bright block color in the work of this series is a conceptual idea to find a path to identify and eliminate the unnecessary."

- KRISTINE NARVIDA





Top: Study of Annoyance #12,
Oil on canvas, 80 x 100 cm,
2023
Kristine Narvida © All rights reserved.

Study of Annoyance #2,
Oil on canvas, 30 x 40 cm,
2022
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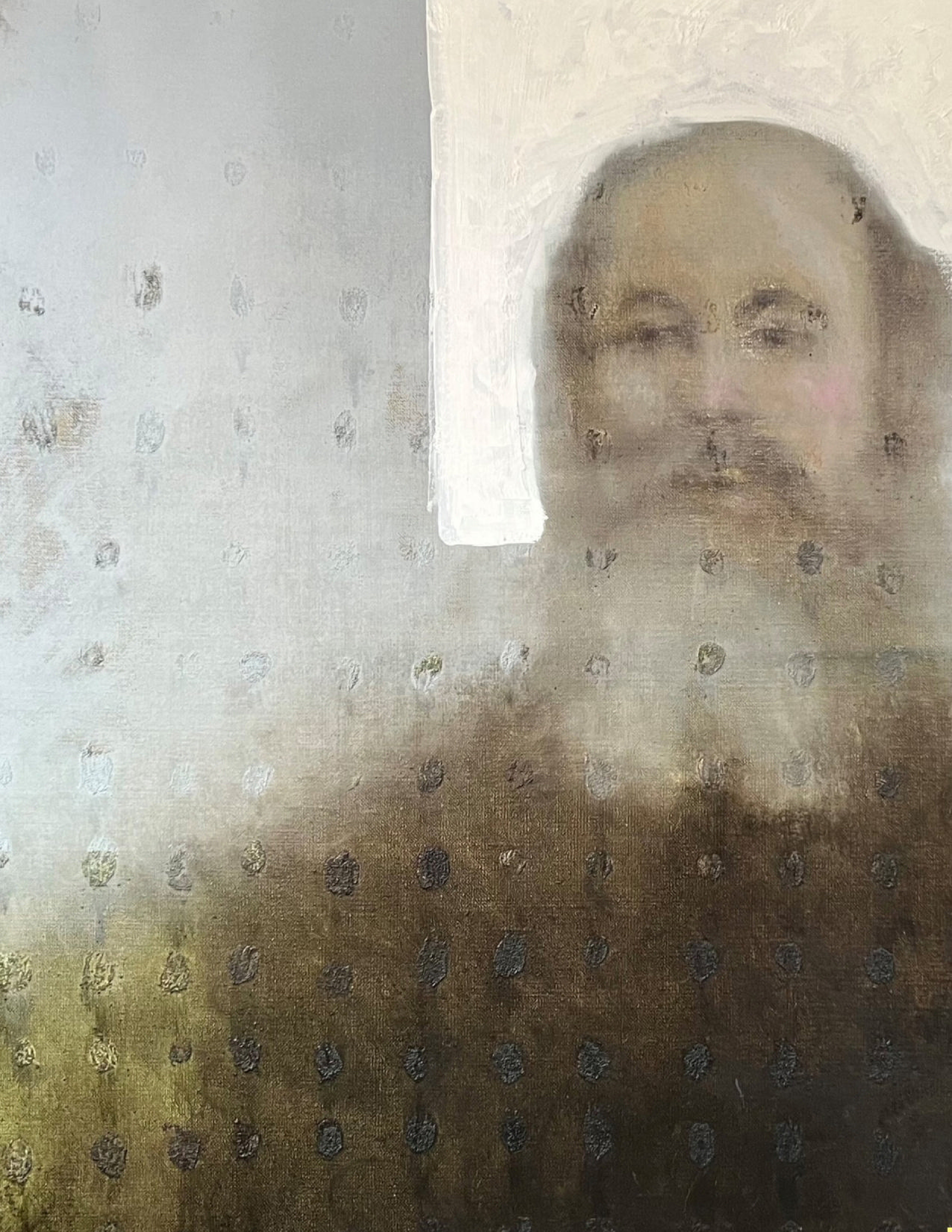

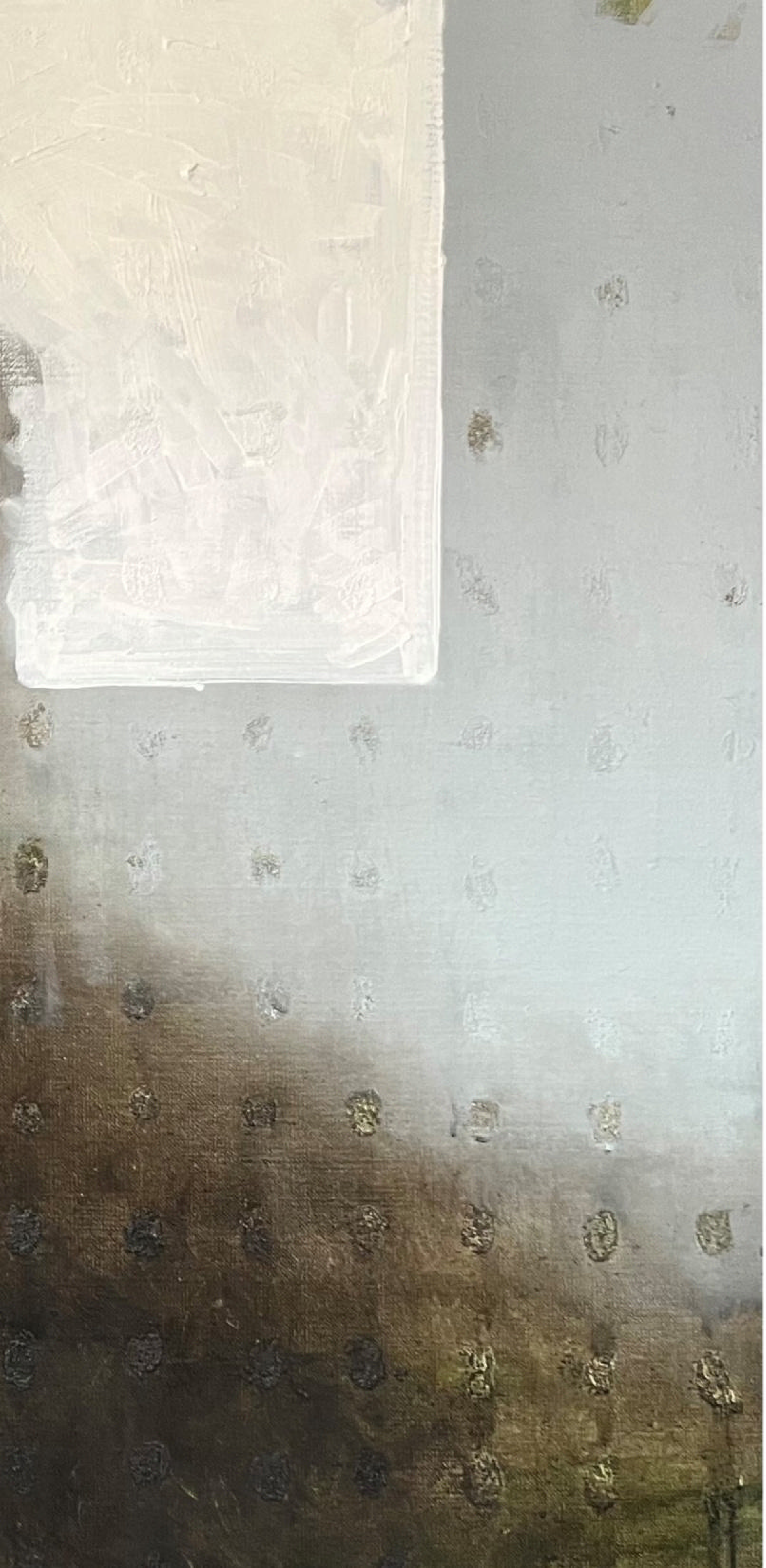

Study of Annoyance #10,
Oil on canvas, 80 x 100 cm,
2023

Kristine Narvida © All rights reserved.

> ***THE STUDY OF ANNOYANCE - A STUDY OF AGGRAVATION IS SILENCE THAT BECOMES VISIBLE. THE TENSION BETWEEN LANGUAGE AND THE WORLD WHERE THE CURRENT DEMANDS ITS POSSIBILITY AND NOT THE POSSIBLE EXISTENCE. THIS IS A PASSIONATE LOOK AT THE PRESENT, WHERE THE SURFACE OF THINGS AND THE SUPERFICIALITY OF PEOPLE ARE SO GENUINELY FULL OF MEANING AND PAIN."***
>
> - KRISTINE NARVIDA

KRISTINE NARVIDA

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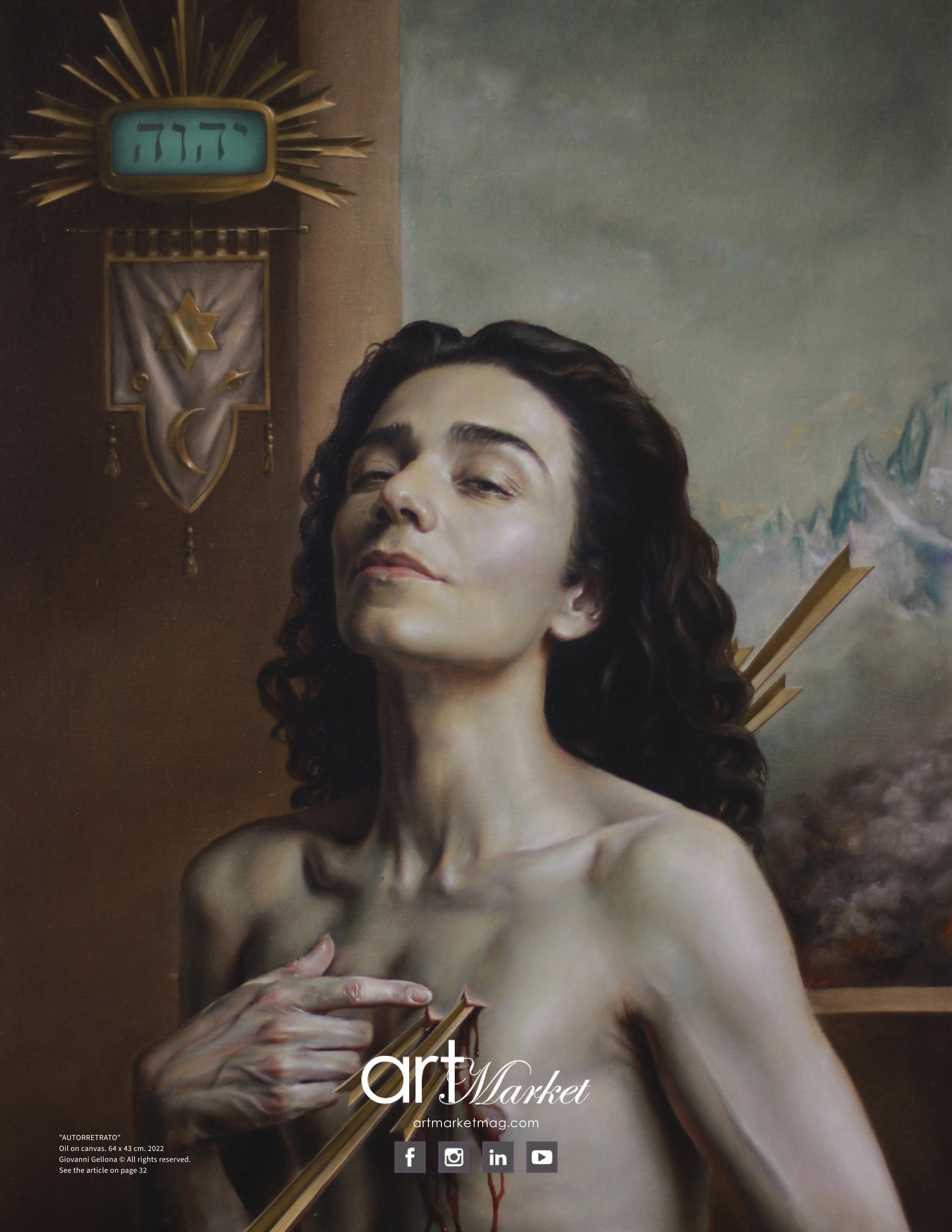

"AUTORRETRATO"
Oil on canvas. 64 x 43 cm. 2022
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